

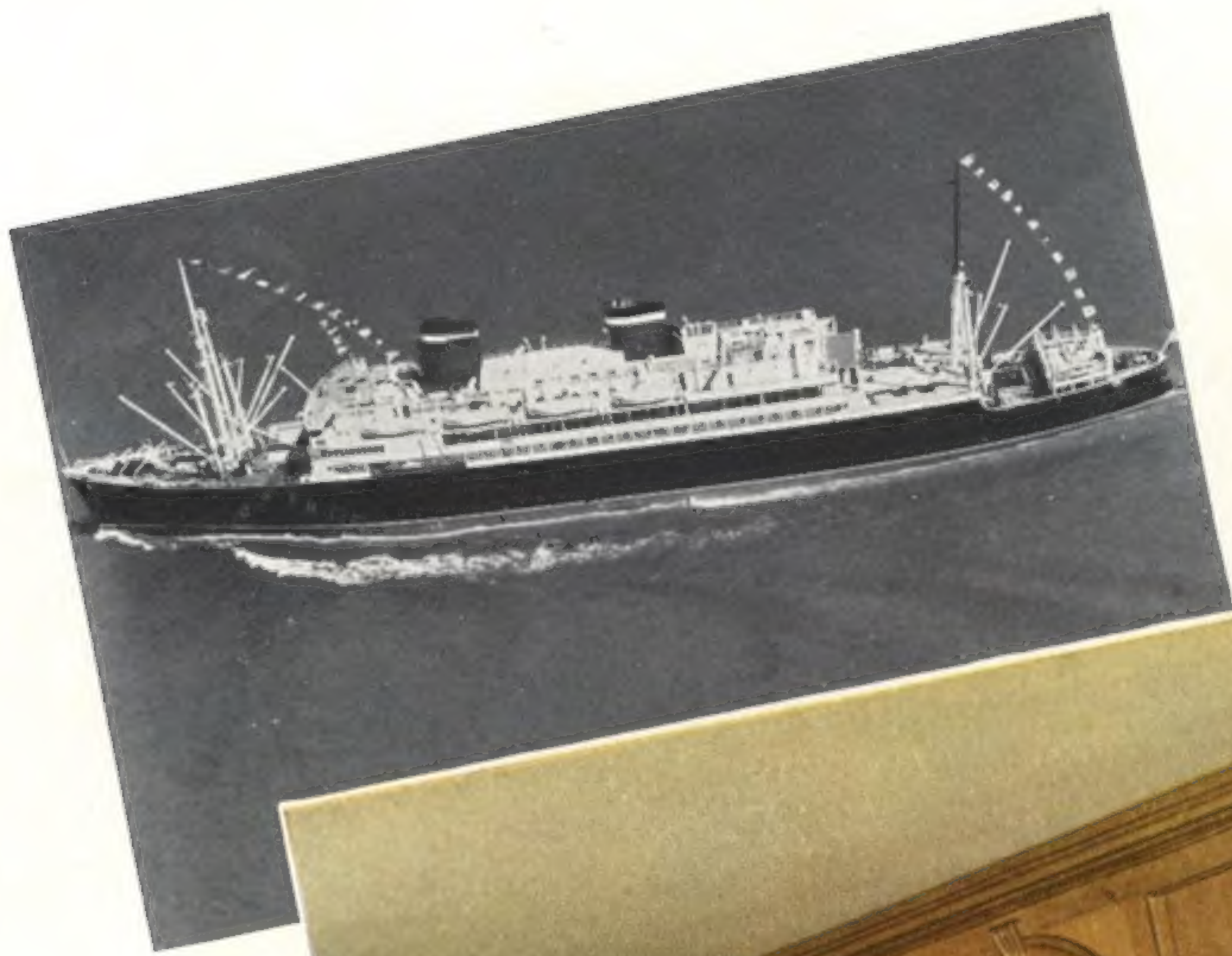
Vogue



DEBUTANTES . . . PARIS MIDSEASON COLLECTIONS

NOVEMBER 15, 1935 · PRICE 35 CENTS

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Mrs. Louis de l'Aigle Munds whose homes on Park Avenue, New York, and Narragansett, Rhode Island and on the French Riviera are treasure houses of beautiful objects.

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**YET SHE PAYS BUT 25¢
FOR HER TOOTH PASTE**

Mrs. Munds finds Listerine Tooth Paste perfect for cleansing and so refreshing that she prefers it to other dentifrices costing much more

Women of Mrs. Munds' station in life are perhaps the sternest judges of a product and are the most critical of buyers. Since price is no factor, their choice can be based upon but one thing: The results a product gives.

When Mrs. Munds says of Listerine Tooth Paste—"After trying many kinds of tooth paste I have found real pleasure in using Listerine Tooth Paste. It is so cool and refreshing and has such a pleasant taste,"—she expresses the sentiment of more than two million women in every walk of life. On sheer merit alone Listerine Tooth Paste has supplanted older and costlier favorites everywhere.

If you haven't tried this proud product made by the makers of Listerine, do so now.

See how quickly and thoroughly it

cleanses the teeth, attacking tartar, film, and discolorations.

See what a brilliant lustre it imparts to teeth. The precious enamel, unharmed by this gentle dentifrice, seems to gleam and flash with new brilliance.

Note that wonderful feeling of mouth freshness and invigoration that follows the use of this unusual dentifrice—a clean, fresh feeling that you associate with the use of Listerine itself.

Incidentally, if you have children, it is no task to get them to brush their teeth. They look forward to that refreshed feeling and to this tooth paste's pleasant flavor.

If you are interested in economy, see how far this tooth paste goes. Get a tube today. Lambert Pharmacal Company, St. Louis, Mo.



The living-room of Mrs. Munds' New York home with its valuable portrait of Joseph Black by Sir Henry Raeburn.

(Below) The Louis XVI girandoles with their bases of burnished gold and their trappings of 18th century Irish glass.



Mrs. Munds' Queen Anne highboy, a priceless possession with unusual patine markings.




(Right) Unusual ruby and diamond spray brooch, a valuable family heirloom in Mrs. Munds' jewel collection.

REGULAR SIZE 25¢ NEW DOUBLE SIZE 40¢

**Listerine
TOOTH PASTE**

*Loveliest
of all the
Hudson seals*



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Hat by Lily Dache • Swagger style by John Tangorra, distinguished American Fur Designer

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Color Guaranteed

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FIFTH AVENUE

34TH STREET



at home after five . . . in Altman copies of imported hostess gowns . . . Starry Night, by Madame Bialo, Parisian designer, with pouff taffeta sash on flowing lines of bagheera velvet, 49.50 (left) . . . Josephine, by Geene Glenny of London, a fitted velvet house coat with directoire neckline, over satin, 39.50 (right).

negligees - second floor

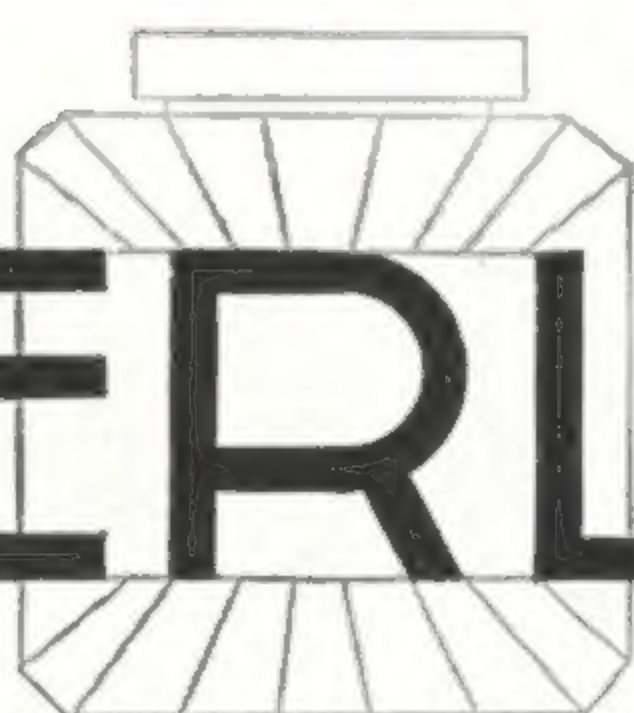


"VOL DE NUIT"
NIGHT FLIGHT
BY

New Size

Ten Dollars

GUERLAIN





Forbath & Rejane

Upholsterer's taffeta turned to a chic new use... its rich draping quality and glowing color make this a mid-season model of great importance. We call it the Christmas dress because we can't imagine anything that would look lovelier at festive parties from now on. Magnificent in red with turn-back at hem in lighter red. In carnelian tones or blue with mauve hem. 95.00 Fabric samples on request. Misses' Gown Salon—Sixth Floor

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The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, Dallas, San Francisco . . . Home Executive Offices, Needham Heights, Mass. Made and sold in Canada by Eisman & Company, Toronto . . . In British Isles by Carter's Foundations, Ltd., London.



SCAMPS (G-9) (above left) a mere wisp of a girdle, specially designed for youngsters wearing their first foundation and those not quite so slender. Even sizes 24 to 30, \$2.00 TOPPER BANDEAU (B-1), sizes 32 to 38, \$1.00



TEENS V (G-55) (above right) The Pantie girdle that slimmers adore beneath tweeds, sports clothes and "formals." Eyelets for attachable garters. Even sizes 24 to 30, \$2.50. BANJO BANDEAU (B-15), sizes 32 to 38, \$1.75



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SAFARI BROWN, the rich, new, dark brown Alaska Seal color, makes this coat exceedingly lovely. *Lelong* inspired the splendid shoulders. The slenderness that doesn't sacrifice warmth is by courtesy of this fine and supple fur . . \$550
Handbag of pinseal exclusively dyed to match Safari brown sealskin . . \$12.50

JOHN WANAMAKER

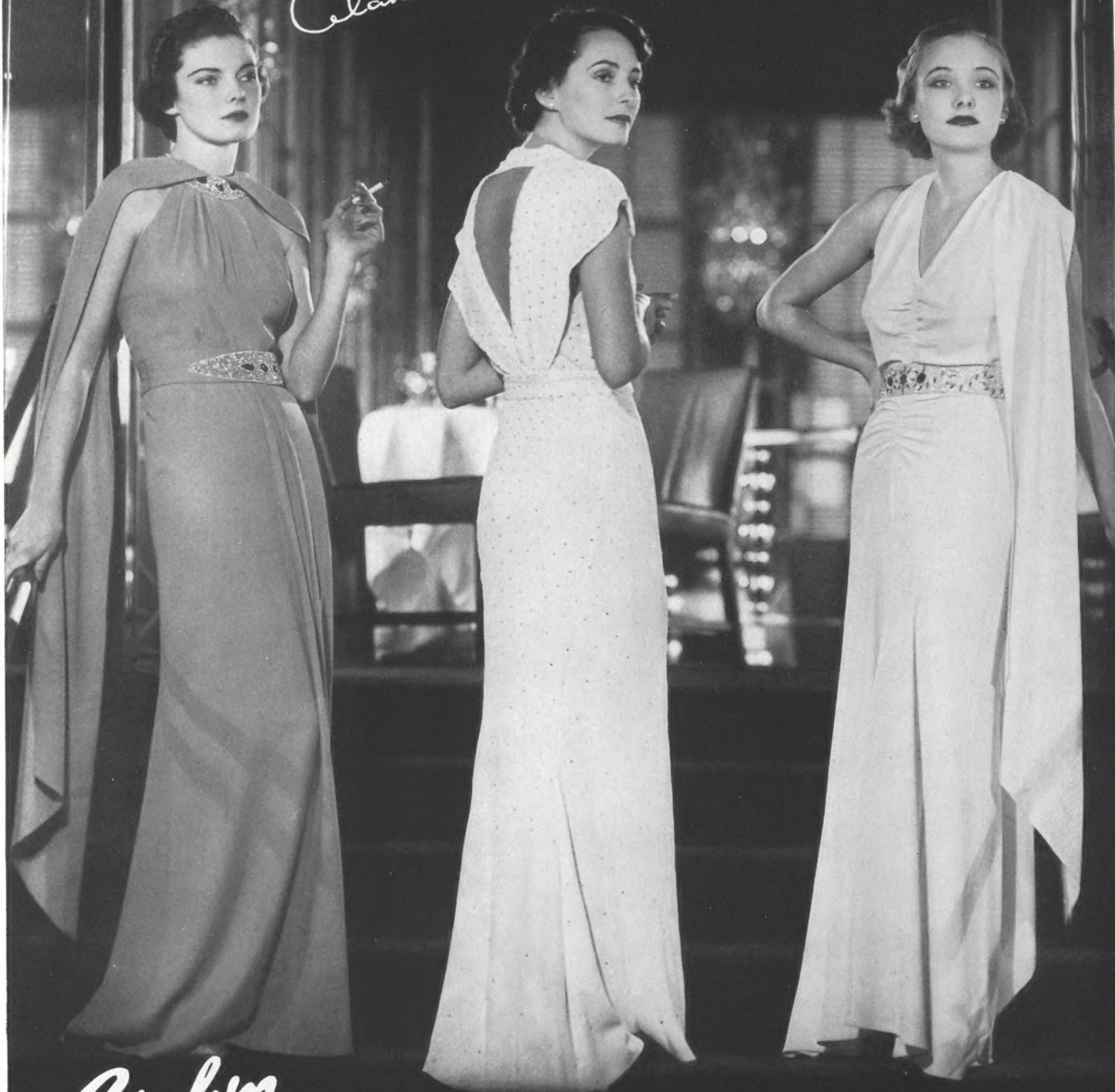
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in
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- (2) a good deal of fairly elaborate entertaining to do
- (3) twin beds and one guest-room to provide for

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Three pairs of white *Supercal* sheets for twin beds. With one row of hem-stitching, 72" x 108", at \$7.60 a pair \$22.80

One-half dozen *Supercal* pillow cases. With one row of beautifully fine hem-stitching, 42" x 40½", at \$1.65 each 6.30

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One set consisting of two colored-hem sheets, 72" x 108", and two colored-hem pillow cases, 42" x 40½" 12.65

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at

Lord & Taylor

the dress closure
styled with Talon

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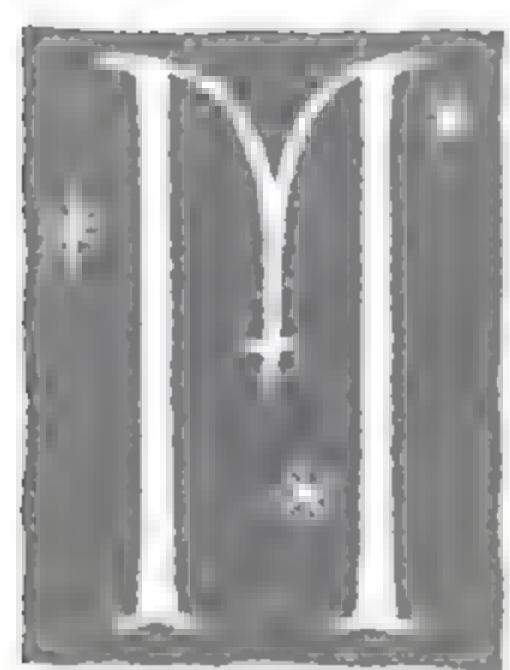
KAYSER

*TRADE MARK

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| 8. DEGAS II | 27. BRAQUE |
| 9. MANET | 28. ROUAULT |
| 10. MONET | 29. DERRAIN I |
| 11. RENAISSANCE I | 30. DERRAIN II |
| 12. RENAISSANCE II | 31. MODIGLIANI |
| 13. LAUTREC | 32. CHIRICO |
| 14. FORAIN | 33. DUFY |
| 15. CEZANNE | 34. SEGONZAC |
| 16. SEURAT | 35. PASCIN I |
| 17. VAN GOGH | 36. PASCIN II |
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Since golf has become one of the major activities of the southern resorts, the Florida program for this winter includes several events of national importance. The Miami Biltmore Country Club course will be the scene of a Thanksgiving Golf Championship, to be played November 25 to 29. Two weeks later, the Miami Biltmore \$10,000 Open, world's richest links classic, will be played. Thus the season gets off to a good start, followed thick and fast by other and varied sporting events throughout Florida.

A DOGGY HOLIDAY

Everything that has ever been thought of to make a dog show successful is being done to make a huge success of the Western Specialty Club's 25th Annual Show at the Coliseum in Chicago on November 23 and 24. It's to be a Saturday show for those who like a Sunday rest, a Sunday show for those who want a doggy holiday, and a week-end show for the dyed-in-the-wool enthusiasts. Cocker Spaniels, English Springer Spaniels, Scottish Terriers, Doberman Pinschers, German Shepherds, Wire Foxterriers, and Dachshunde are only some of the breeds that you'll see there in abundance. With all the Eastern and Western exhibitors pruning and trimming up their best, it's safe to predict that this year's entry will top last year's of over eleven hundred dogs.

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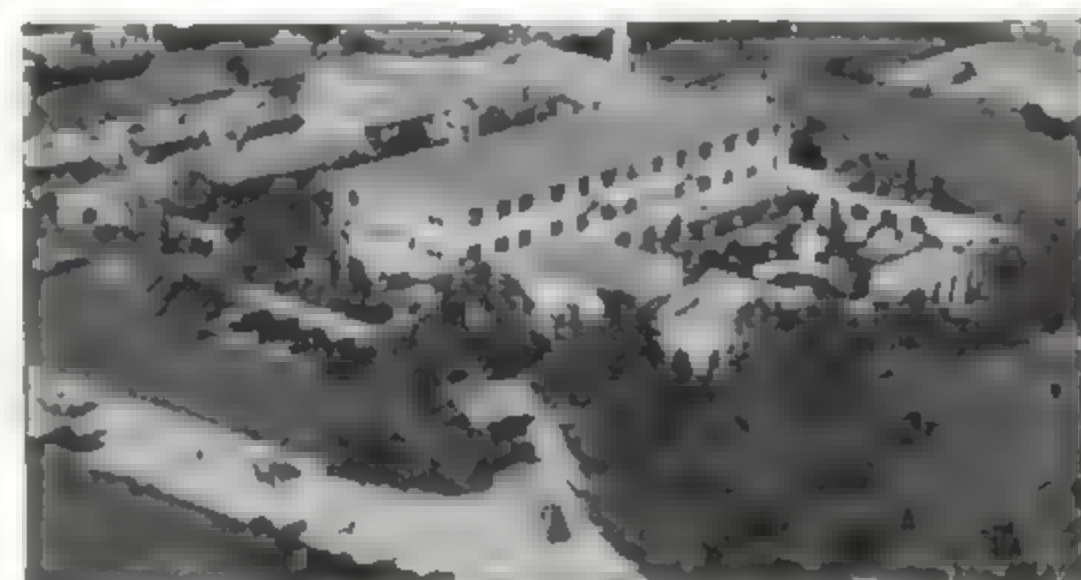
FLORIDA—(Cont.)

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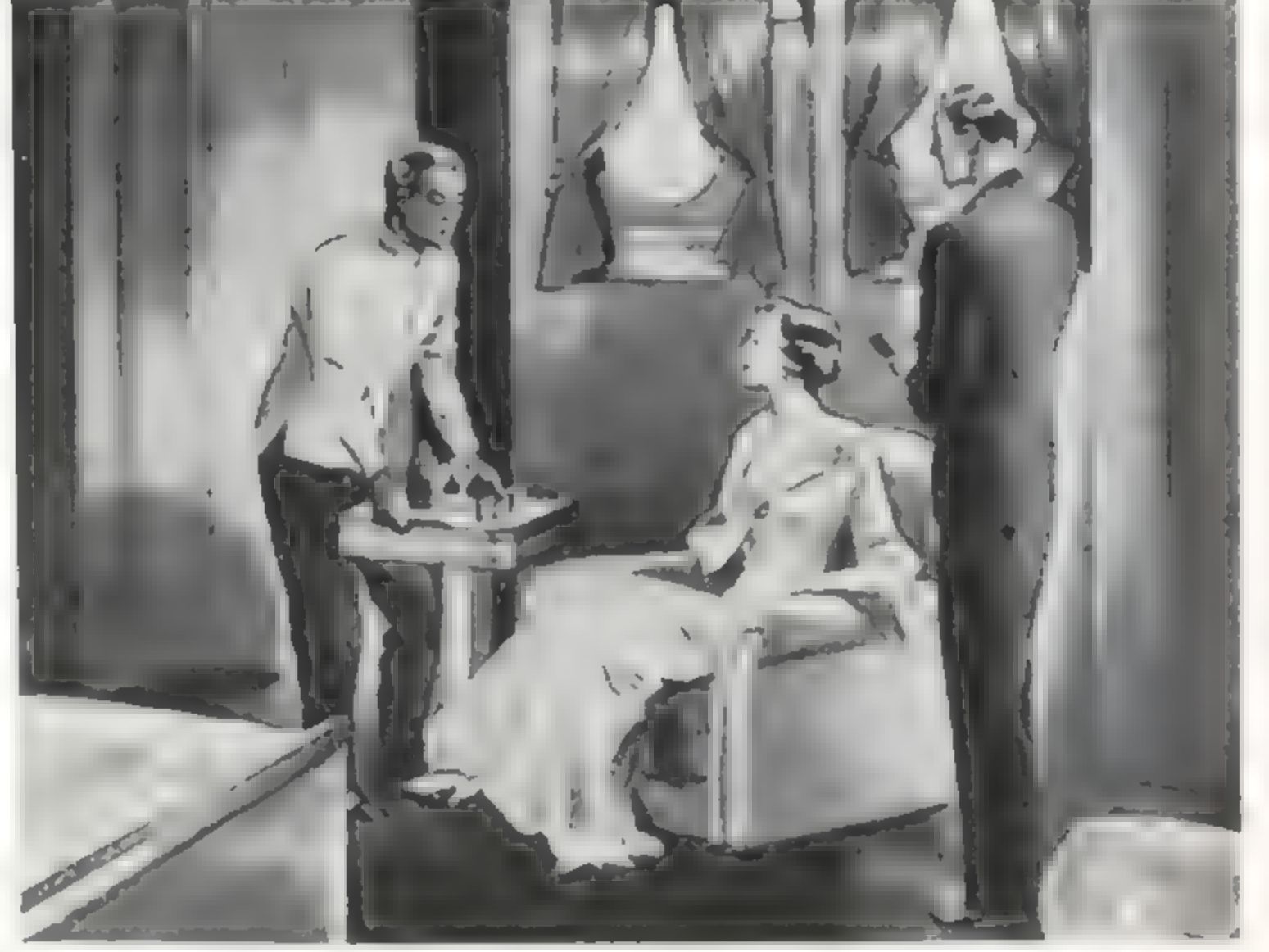
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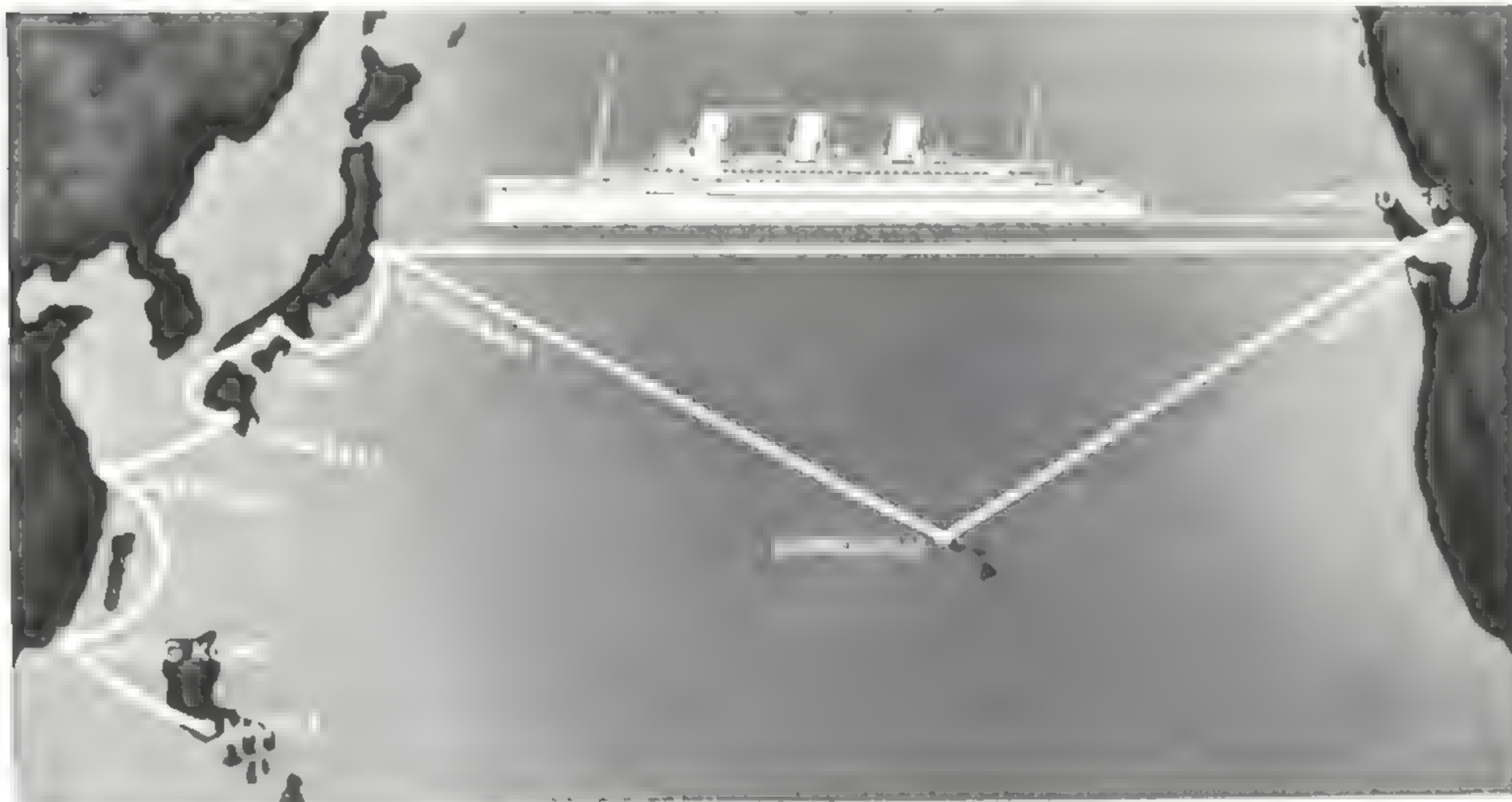
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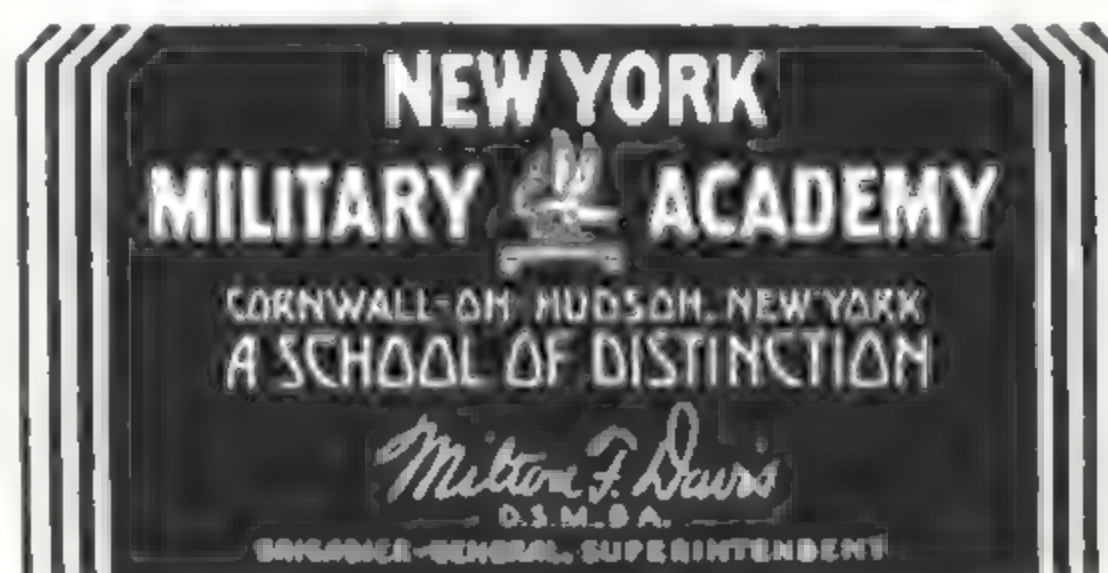
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Who's Who and What's What

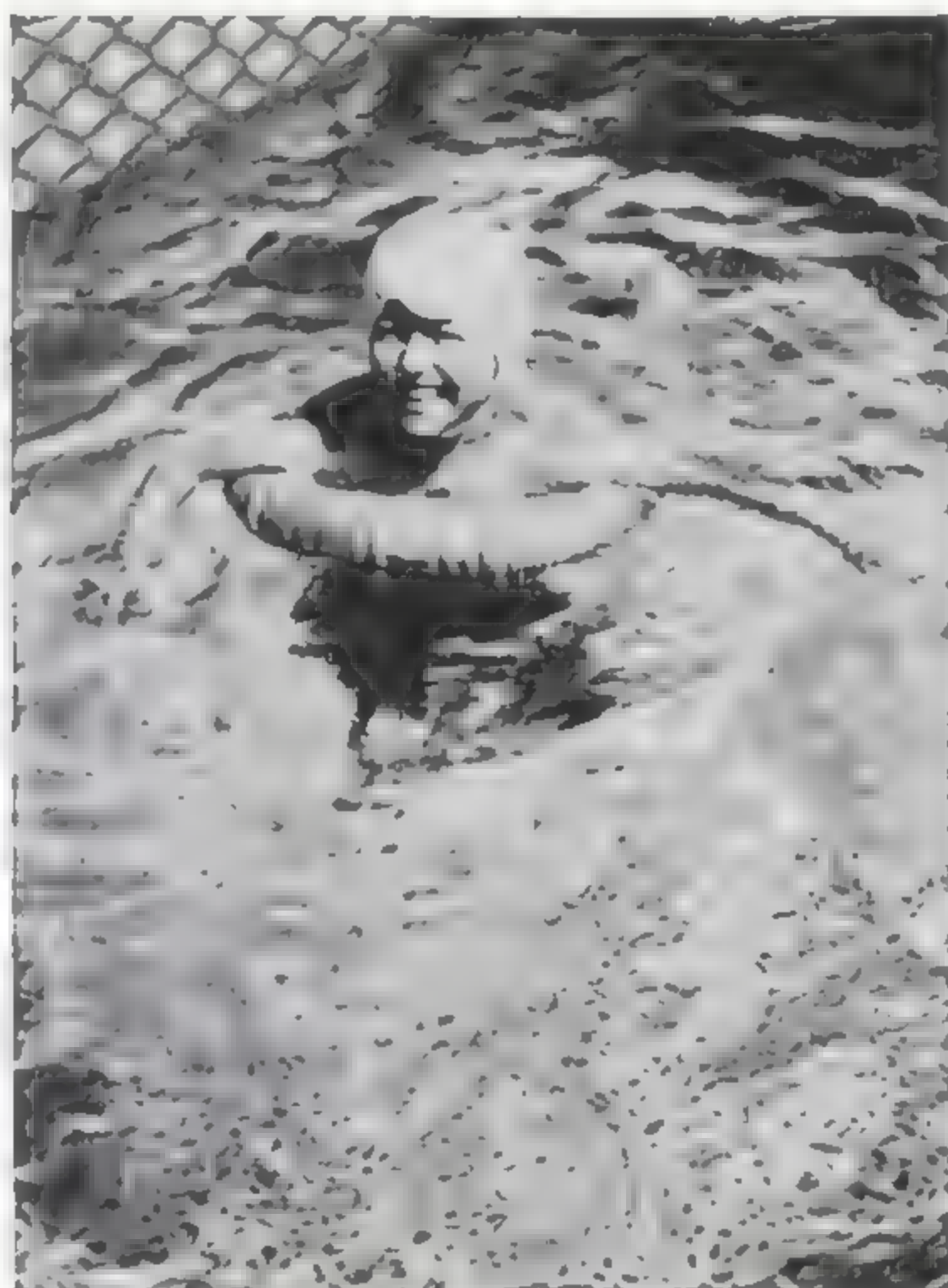
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Up mainsail



• By now, the colonial afterguard of Tuxedo, Warrenton, and Hot Springs has mostly locked up its lodges and come bundling in to town, where the firewood's dry.

A few weeks' toe-warming, and then plans for getting back into the open and facing the winter at its hoped-for worst.

Its worst, let us be sure, is not necessarily encountered Thanksgiving Day at the Brown-Colgate game in Providence; nor later, in the ski-wilds of New Hampshire; nor later still, at the championship skeet-shoot on Washington's Birthday, with an 8°-below gale breezing around inside your windbreaker.

Since 1931, in fact, cold-seekers from town have found nothing more gratifying to do on winter week-ends than to go a-frostbiting, or dinghy sailing, in the zero-zero harbours of Long Island Sound. For nipped ears, chilled insteps, and all the raw pleasures of freezing solid, nothing can match racing a dinghy to windward through the cracked ice of Manhasset Bay or Greenwich Harbor.

Sailing a dinghy means spending about two hundred and twenty-five dollars on the craft itself, and about five dollars to join the dinghy division of your yacht club. Centres of the sport are at Larchmont, New York (where the International Races between Great Britain and the U. S. were held in September), Port Washington, Long Island, Greenwich, Essex—on the Connecticut River—, New London, and Bristol, Rhode Island. Here, on Sundays from October to May, things like Old-Fashioneds come off around noon, lunch following, and six- or seven-and-a-half-mile races in the afternoon.

The rules of the game, since dinghies became an accredited sail-

ing class six years ago, permit no more than two people to occupy a boat during a race. Thus, when one of them capsizes, the right man is always there to defrost his wife.

One of the finer features of this pastime is that, if you can't afford to pit a twelve-meter sloop against your neighbour's in August, you can at least afford to match dinghies with him in December.

Where to meet



• You couldn't ask for a pleasanter rendezvous for lunching or dining in town than La Belle Meunière. It's a small new restaurant and bar, very *soigné*, not too expensive. If for no other reason, it endears itself to me because the colour scheme and the lighting are wondrously soft and therefore kind.

The cooking is very French and very good. The *soupe à l'oignon* is a dependable pick-me-up. The hors-d'œuvres delicious. Entrées are served hot in their own chafing-dishes, and salads tossed up in forthright wooden bowls. You can rely upon the advice of the maître d'hôtel for just the right wine. At lunch and from the cocktail hour on through the evening, very casual, pleasant music is played intermittently on a miniature piano—strains that soothe and never intrude.

There's a little room apart (which may be reserved for private parties). The address is 12 East Fifty-Second Street; Pierre and Irene greet you.

Ballet



• The list of things to be thankful for, come November 28, ought certainly to include the beauty of the ballet.

But all the more so because the enjoyment of ballets is not restricted just to those who can go

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MIAMI BEACH

the town

to the Metropolitan Opera House this year. Because the companies that New York has already enjoyed are now on tour in other cities. The Ballet Russe de Monte Carlo, which sent us into a delirious ten days here, has chartered a special train and will visit a hundred and ten cities, and even Canada and Cuba. (New Yorkers may have a glimpse of it again November 18, if they will dash over to the Academy of Music in Brooklyn.)

Eat and do good

• The name, 99 Park Avenue, stands for a little restaurant that is unique in New York. Each day, it serves a goodly number of persons its delicious fare, and at the same time contributes to a wonderfully fine cause. The fact is that you can have lunch there for well under seventy-five cents, or dinner at about a dollar or less, and know that the money, without taxing you further, will go towards the maintenance of that splendid Settlement, the House on Henry Street. The latter is so famous that I don't need to tell you how much it deserves your support or how much good it does. Thousands of patients in their homes would suffer from lack of proper care, were it not for the Visiting Nurse Service from Henry Street. There are two hundred and sixty-five field nurses, and each of them averages nine visits a day to the sick. In addition, the Service conducts mothers' clubs, pre-school clinics, child-study groups, and cooperative nursery school work.

It was an excellent idea to start the restaurant at 99 Park Avenue, for it is efficiently managed in a really practical way. The cooking is wholesome, and the service courteous and thoughtful. The clients fall easily into the habit of going there regularly, and the waitresses know whether

Mrs. Brooks takes corn bread or Mr. Robinson's favourite chocolate cream roll is on the menu.

A large and sunny room with a fireplace is available on the second floor for private parties.

Wisdom of the body

• In olden times, medicine was shrouded in mystery, so far as the average person was concerned. And even in this century, long after the day of witchcraft and medicine-men, comparatively little about the human body, its ills, and its care, was understood by the laity. There was even a feeling that physicians doubted the intelligence of the public on the subject of hygiene. To-day, however, the trend is entirely in another direction. The interest that each human being quite instinctively feels in his own health is answered by the most friendly spreading of news from the medical world. Books on the body and the mind are best-sellers. Even as deep and serious a volume as *Man, the Unknown*, by Dr. Alexis Carrel, is widely discussed.

Now, for the first time in its history, the doors of The New York Academy of Medicine have been thrown open to the public, and we can all go to the monthly lectures that are being given by distinguished members of the medical profession. Dr. Howard W. Haggard, Associate Professor of Applied Physiology at Yale, is speaking on November 14. For December 12, Dr. Alexis Carrel, of Rockefeller Institute, has taken as his subject, "The Mystery of Death." Doubtless, he will present some provocative surprises to materialists. These, and the other lectures scheduled for 1936, will take place at Hosack Hall, at 8:15 p. m. The address of The New York Academy of Medicine is 2 East One Hundred and Third Street. (Continued on page 24)

PERSONAL CHRISTMAS GIFTS



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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 23)

Goings-on



• There is a notable and laudable trend these days towards subscription dances—just pleasant evenings arranged for and by “nice people” and not for profit or for any purpose other than that of having a good time. The series recently planned by a group of young married couples for dinner-dances on the Starlight Roof of the Waldorf-Astoria will provide some particularly pleasant evenings this winter. The first event will be the “Gold and Silver Dinner” on the night of November 21. There will be special entertainment, varied for each occasion. The arrangements and invitations are in charge of a committee that includes Mr. and Mrs. George S. Steele, Mr. and Mrs. James Russell Lowell, Mr. and Mrs. W. Roosevelt Thompson, Mr. and Mrs. L. Clark Winter, and others.

• On the night of November 22, the grand ballroom and the east foyer of the Waldorf-Astoria will be turned into a Florida scene. The occasion will be the annual Miami-Biltmore fashion show and supper dance, and the proceeds will go to the Goddard Neighborhood Center. This active organization serves more than two hundred hot lunches each day to school children, maintains a kindergarten under medical supervision, and directs a program of emergency relief-work. In summer, there is the camp at Greens Farms, Connecticut.

Let Sunday come

• Once again, the problem of how to spend wintry Sundays in New York blows up, and once again—unless something very drastic is done—we shall find ourselves squeezing in at the Philharmonic, briskly parading in the Park, or dutifully visiting the animals in the zoo.

Perhaps you are content to do just that, Sunday after Sunday, year in,

year out. But not I. This winter, I am planning to spend the Sabbath in other ways. Some Sundays, for instance, will find me in my warm bed, sleeping, reading, and drinking long, potent drinks the whole day long. Other Sundays will find me, God forbid, having tea with a relative. While another Sabbath I shall devote to going to the movies, taking out the dog, and crying. If I live any longer than that, I shall spend a Sunday window-gazing, looking at lovely pictures in Knoedler's, framed in empty streets, glittering jewellery in the “invisible windows” at Marcus, and lovely figures of the shop models in Bonwit Teller's.

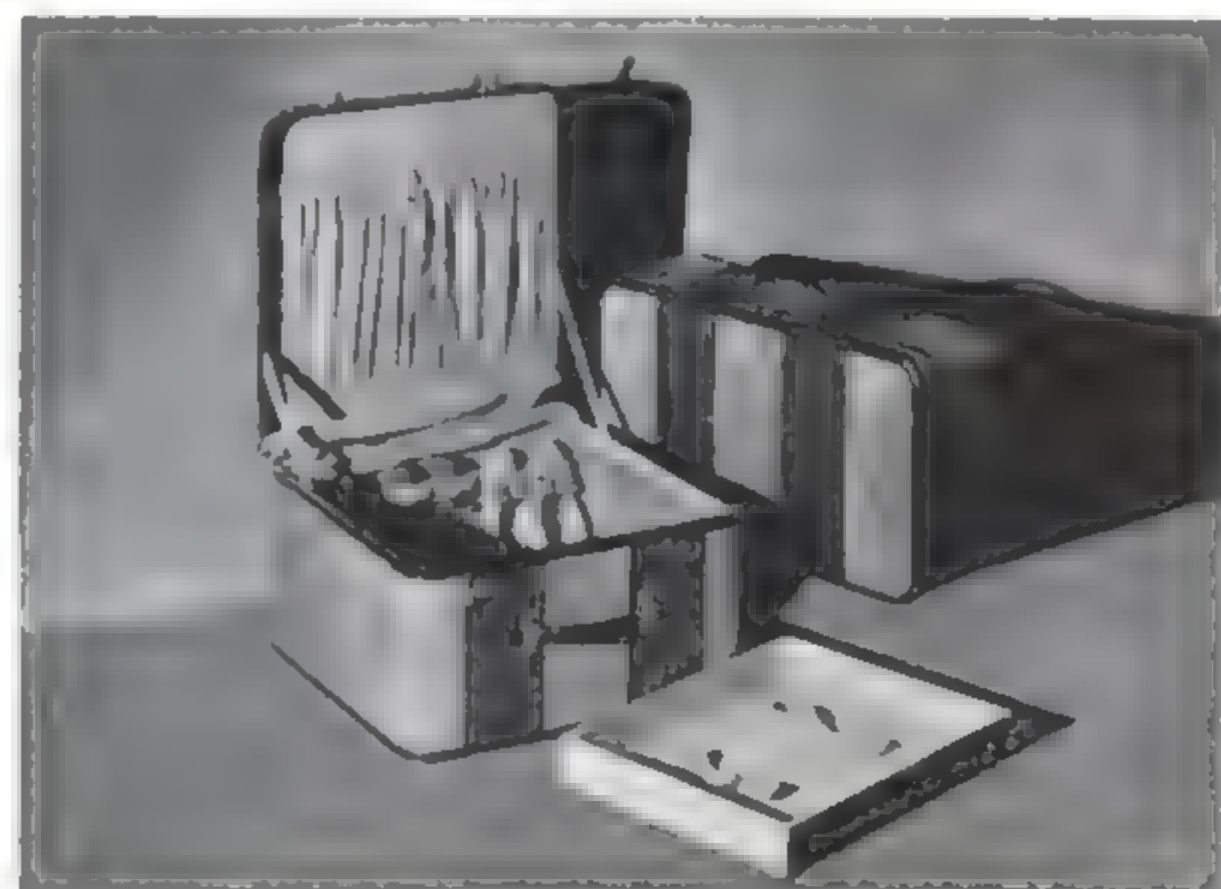
I shall be doing things like that this year. But it's only because I have no car in which to drive to the country.

Here and there



• As far as most of us are concerned, Tony would never have to change anything about his Café Trouville so long as he himself is there. He gives it an indefinable charm. But Tony likes to give more than good measure. He has arranged a dance floor, and a jolly good orchestra is there so that you can dance after the dinner-hour. Mark the address in your little book—112 East Fifty-Second Street. If you don't feel like dancing, you can just drop in for a warming drink and a quiet game of bagatelle. And the food is v-e-r-y good. Donna Cristiana Torlonia created quite a stir here this autumn by her pleasing songs sung at late supper.

• For months, my patience has been tried whenever I walked through East Fifty-Eighth Street, because one of our best-liked restaurants has been closed “pending alterations.” I mean Larue. But there was an excellent reason. Take a look at its new Urban decorations in the Fantasy Room,



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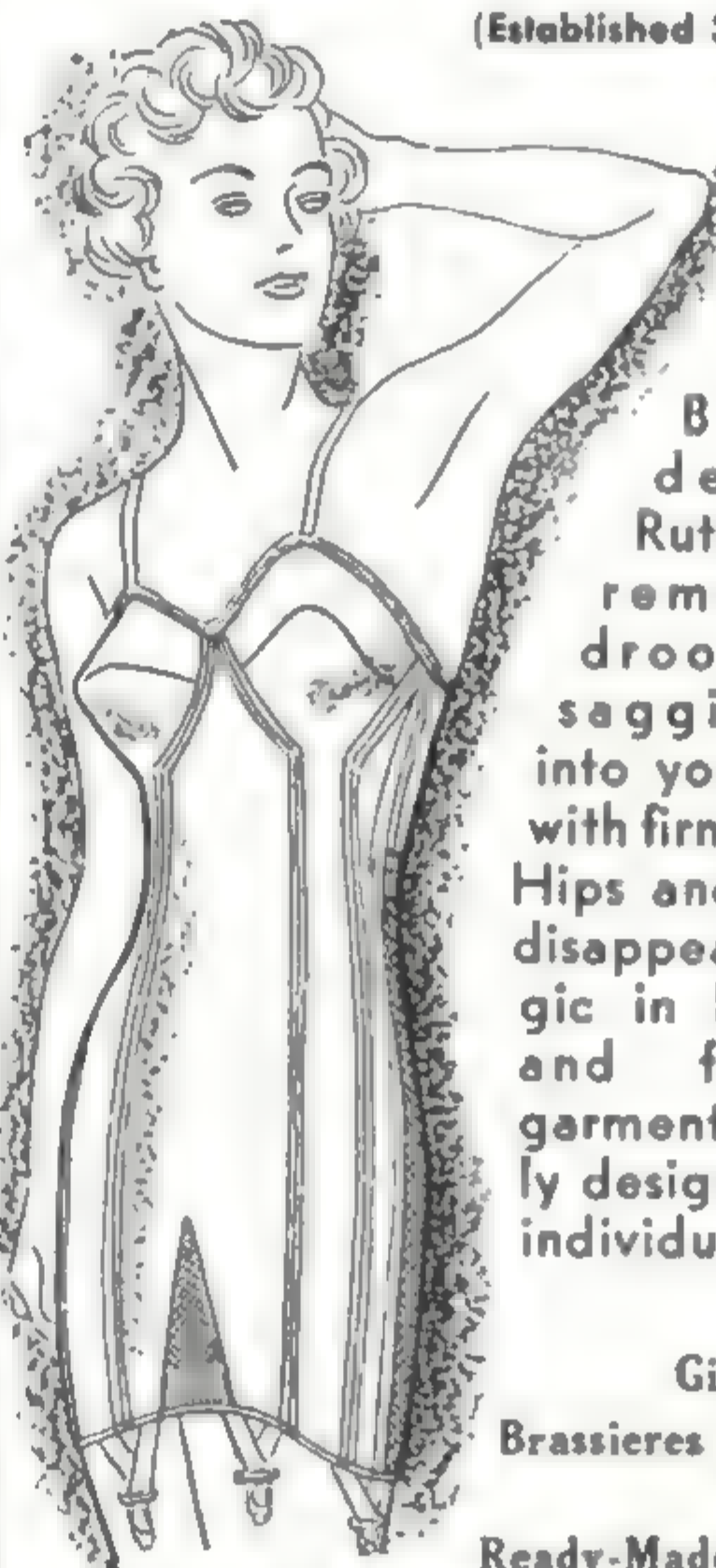
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VOGUE COVERS THE TOWN

and you will see why. The reopening took place recently to the tunes of Harry Rosenthal's orchestra and Rodriguez' Pan-American Tango Band. There is cocktail dancing, and Maurice and Cordoba appear in their dances in the evening. Sundays, too, Larue is open.

• The Weylin is putting on quite a show each night in the Caprice Room. The dancers, the songsters, the orchestra—all are good. But the accent, the spice, the *je ne sais quoi* of the evening are provided by Mademoiselle Diane Denise. She has great charm, enhanced by modesty; she is pretty as a picture; and her voice is sweet in French or English or Italian.

• Does your evening mood demand a combination of attractions—cocktails at an amusing bar; a very good dinner ending in a fine flourish of crêpes Suzette; tuneful music plus dancing; and sophisticated entertainment?

This large order is neatly filled at Mon Paris, where the suave and popular Guido and the efficient Joe see that all is as you like it. They indulge my pet whim by never having the lights too bright. And, last time I was there, Marion Chase was the luminary. There is something delightfully fresh about her singing that keeps it distinctive. Nor has she the weary face of a typical nightclub entertainer.

Down-town taverns



• It's a common mistake to think of the amusing parts of New York as being located mainly in the East Fifties. If you haven't ventured far afield from this beaten track, then jaunt down-town one of these snappy autumn days. But I mean Down-town—near the caverns of the "Street," where men are men and business is in deadly earnest.

You might arrange such a trip on a day when you have affairs to take up with your brokers. You could

thereby cheer yourself up, after a hard morning's work watching the tape, by partaking of a fine substantial lunch at one of the historic chop-houses about which you have hitherto known all too little. Mid-day is unquestionably the best time to invade these haunts. To be sure, they serve dinner to the king's taste, but they also have a way of closing their doors between eight and nine o'clock.

• Ye Olde Chop House, at 118 Cedar Street—between Church and Greenwich Streets and not far from Trinity Church—has atmosphere even thicker than its traditional English mutton-chops. The house was built in 1800, and was first known as Old Tom's. Later, Old Tom merged with Jerry Hartigan, whose chop-house was at the corner of Thames and Tavern Streets, and the restaurant received its present name.

As you enter the place, you come into a tap-room, its floor covered with sawdust, and dark stalls and tables to sit at. A stand is at the side, laden with fresh meats, and chops, two inches thick, open on ice. Both this room and the one up-stairs have walls covered with old signs, prints, and pictures depicting early New York days, when life centered about the Bowery and when Central Park was a day's drive.

On the menu which is handed to you, there is clipped a small sign saying "Your waitress is Marie, she has been with us twenty years." Or Laura, who has been there for fourteen. The food is the sort you have dreamed about. Quail, grouse, venison, reindeer steak—any delicacy may be had, providing the season for it is open. Fine Turkeys, hams from Virginia, and many kinds of fish and shell-fish are also important specialties. Wines and ale and spirits complement the menu.

• Whyte's is another story. At 145 Fulton Street, it is the perfect example of Victorian elegance. They are very (Continued on page 25)

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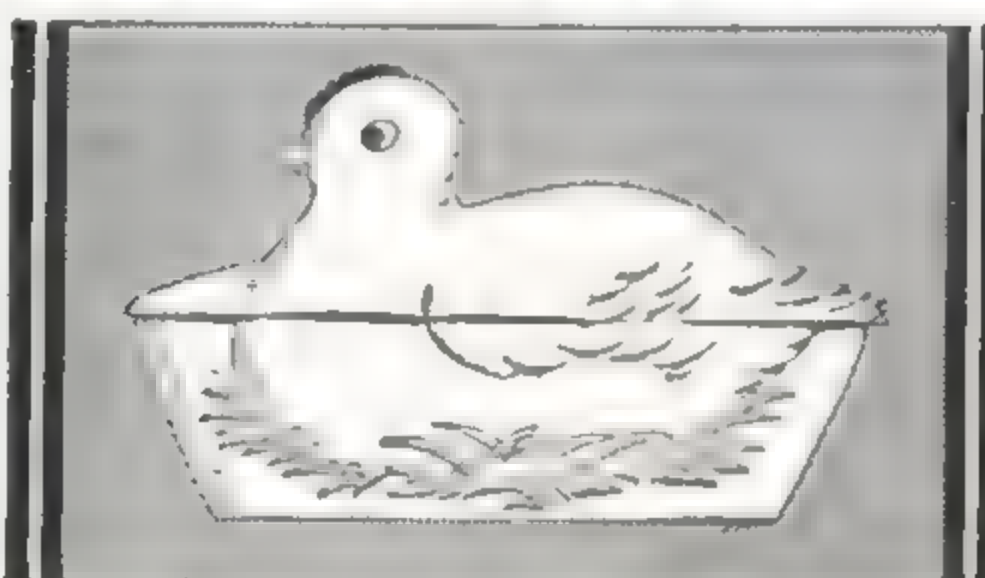
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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 25)

stodgy here, and very averse to publicity. The dishes are neither unusual nor rare, but everything is well cooked. The sea food is famous and attracts many financial gourmets.

Ladies are positively not allowed in the down-stairs restaurant during the lunch hour. They must go up to a tremendous room with red plush seats and ornate chandeliers.

• **Fraunces' Tavern**, at 54 Pearl Street, is historically famous over the entire country. The land was given in 1700 by Stephanus van Courtlandt to his future son-in-law, Etienne de Lancey. De Lancey built the house for his wife in 1719, and it remained in his hands until 1762, when it was sold by de Lancey, Robinson and Company for two thousand pounds to Samuel Fraunces, an innkeeper from the West Indies.

During the Revolution, the Long Room of this Tavern was the meeting-place of General George Washington and his officers. On December 4, 1783, Washington made his famous farewell address to his officers in this room. The building passed through many hands, until it was purchased in 1907 by the Sons of the Revolution. It was remodelled by them to a nearly exact replica of its original state. Almost square, the construction is of Dutch brick, with white stone relieving the windows and doors. The interior has red brick floors, and the walls are panelled in dark wood. There are many well-known paintings and engravings decorating the walls, and on the third floor is an interesting Revolutionary museum. The food in this restaurant is plain, but excellently cooked. It is most popular at lunch time.

Art in November



All month—Macbeth Gallery, 11 East Fifty-Seventh Street; water colours and drawings by E. Barnard Lintott; lithographs by Stow Wengenroth.

November 6-January 5—Museum of Modern Art, 11 West Fifty-Third Street; paintings and drawings by Vincent Van Gogh.

November 11-25—Knoedler Art Galleries, 14 East Fifty-Seventh Street; Hogarths and Conversation Pieces.

November 11-27—Arden Gallery, 460 Park Avenue. Portraits; close-ups for small rooms and apartments by Countess de Vauchier.

November 12-December 12—Whitney Museum of American Art, 10 West Eighth Street; Shaker handicrafts. Also an exhibition of nineteenth-century Provincial paintings.

November 15-December 25—Raymond and Raymond, 40 East Forty-Ninth Street;

survey exhibit of the works of Van Gogh in oils, water-colours, and drawings.

November 18-30—Argent Galleries. Thumb-nail sketches by Alice Tilton Gardin; paintings by Peggy Dodds; black-and-whites by Rosalie Rees.

November 18-December 7—Contemporary Arts. Oil-paintings by Alice Tenney.

November 20-December 4—Gallery of Georgette Passedoit, 22 East Sixtieth Street; water-colours, lithographs, and etchings by Hermine David.

Until November 23—Arden Gallery, 460 Park Avenue; children's portraits; figurines in coloured plaster by Helen Blair; drawings in Conte crayon by Lucia Buckle Hart.

November 26 through December 10—The English Book Shop, 64 East Fifty-Fifth Street; Marguerite Kirmse's books, etchings, paintings, silver and bronzes, showing hunting and other breeds of dogs.

• Important out of town is the Carnegie International, which remains open to the public in Pittsburgh until December 8. Artists of twenty-one nations are represented—though not Ethiopia! Next January, the foreign sections of the Carnegie exhibition will travel to the Cleveland Museum of Art, to remain until February 14. From March 7 until April 18, they will be shown at the Toledo Museum of Art.

Follow the pigskin



NOVEMBER 16

Amherst vs. Williams, at Williamstown.

Army vs. Notre Dame, at Yankee Stadium.

Brown vs. Boston University, at Providence.

Colgate vs. Syracuse, at Syracuse.

Columbia vs. Navy, at Annapolis.

Cornell vs. Dartmouth, at Hanover.

Fordham vs. Muhlenberg, at Polo Grounds.

Hamilton vs. Union, at Clinton.

Harvard vs. New Hampshire, at Cambridge.

Haverford vs. Johns Hopkins, at Haverford.

Manhattan College vs. Georgetown, at Ebbets Field.

Pennsylvania vs. Pennsylvania State, at Philadelphia.

Princeton vs. Lehigh, at Princeton.

Rochester vs. Wesleyan, at Rochester.

NOVEMBER 23

Army vs. Vermont, at West Point.

Boston College vs. Boston University, at Boston.

Columbia vs. Brown, at Baker Field.

Georgetown vs. Maryland, at Washington.

Harvard vs. Yale, at Cambridge.

Massachusetts State vs. Tufts, at Amherst.

Princeton vs. Dartmouth, at Princeton.

Rutgers vs. Colgate, at New Brunswick.

THANKSGIVING DAY

Brown vs. Colgate, at Providence.

Cornell vs. Pennsylvania, at Philadelphia.

Fordham vs. N. Y. U., at Yankee Stadium.

Maryland vs. Syracuse, at Baltimore.

NOVEMBER 30

Army vs. Navy, at Philadelphia.

Boston College vs. Holy Cross, at Boston.

Columbia vs. Dartmouth, at Baker Field.

Georgetown vs. Western Maryland, at Baltimore.

Yale vs. Princeton, at New Haven.

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SOCIETY

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Bernadotte—In October, in Stockholm, Sweden, to Count Folke Bernadotte and Countess Bernadotte (Estelle R. Manville), a son.

Bertschmann—On October 3, to Mr. and Mrs. Louis F. Bertschmann (Constance Percival), of East Norwich, Long Island, a daughter.

Dwight—On October 9, to Mr. and Mrs. George Dwight (Georgie F. Potts), of Rumson, New Jersey, a daughter.

Jordan—On October 16, to Mr. and Mrs. Philip H. Jordan (Nancy W. Dennett), a son, John Dennett Jordan.

Lawrence—On October 7, to Mr. and Mrs. Parker Vesie Lawrence, second (Alice Lorinda Bliss), a son, Parker Vesie Lawrence, third.

Mortimer—On October 11, to Mr. and Mrs. Stanley Grafton Mortimer (Katharine H. Tilford), a son.

Ordway—On October 5, in West Point, New York, to Captain Godwin Ordway, junior, and Mrs. Ordway (Christine M. Sloane), a son, Roderic Edward Ordway.

Sands—On October 15, to Lieutenant Thomas J. Sands, U. S. A., and Mrs. Sands (Renée Ledoux), of West Point, New York, a son.

BOISE

Sellers—On September 24, to Mr. and Mrs. Carol Sellers (Frances Nixon), a son, Nixon John Sellers.

COLUMBIA, SOUTH CAROLINA

Barron—On September 20, to Mr. and Mrs. Charles H. Barron (Nancy Woodside Harrison), a daughter, Dalsy Woodside Barron.

Guerry—On October 11, to Mr. and Mrs. LeGrand Guerry, junior (Mary Ann Dickinson), a son, LeGrand Guerry, third.

Melton—On October 17, to Mr. and Mrs. William D. Melton (Anne Gaillard Ford), a daughter.

Moore—On September 17, to Dr. Austin T. Moore and Mrs. Moore (Mary Frances Walker), a son, Austin Talley Moore, junior.

DENVER

Charlton—On September 6, to Mr. and Mrs. Robert D. Charlton (Carolyn Patterson), a son.

Writer—On August 16, to Mr. and Mrs. George Writer (Alice Bratton), a son.

ELMIRA

Delaney—On September 29, to Mr. and Mrs. Robert Delaney (Dorothy Brand), a daughter, Marion Delaney.

LYNCHBURG, VIRGINIA

Campbell—On September 3, to Mr. and Mrs. A. Maynard Campbell (Katherine Chesterman), a daughter, Aubrey Campbell.

Wills—On September 1, to Mr. and Mrs. Waller Garland Wills, junior (Helen Goffigan), a son, Waller Garland Wills, third.

READING

Meinig—On September 2, to Mr. and Mrs. Carl H. Meinig (Mary De Long), a son, Frederick Richard Meinig.

Richardson—On September 13, to Mr. and Mrs. Frank Richardson (Amelia Potts), a daughter, Sarah Ann Richardson.

SAINT JOSEPH

Mytton—On September 28, to Mr. and Mrs. James Allen Mytton (Mary Phillips), a son, Phillips Mytton.

SAN DIEGO

Belcher—On September 20, to Mr. and Mrs. Frank Garrettson Belcher (Harriet Holbrook), a son, Frank Garrettson Belcher, junior.

SPOKANE

Dowd—On October 14, to Mr. and Mrs. Thomas John Dowd (Catherine Luhn), a son, Thomas John Dowd, junior.

BIRTHS

TULSA

Wertzberger—On August 20, to Mr. and Mrs. Robert Wertzberger (Mary Edmunds), a son, Floyd Raymond Wertzberger.

WATERBURY

Allen—On August 30, to Mr. and Mrs. Arthur Allen, junior (Deborah Elton), a son, John Elton Allen.

WINSTON-SALEM

Armfield—On September 29, to Mr. and Mrs. Wyatt Albion Armfield (Lucy Follin), a son, Robert Follin Armfield.

Pool—On September 7, to Dr. Glenn Pool and Mrs. Pool (Audrey Brinegar), a daughter.

ENGAGEMENTS

NEW YORK

Howell-Semler—Miss Mary Irwin Howell, daughter of the late Irwin White Howell and Mrs. Howell, to Mr. Raoul Norman Semler, son of Mr. and Mrs. George Semler, of New York and Munich, Bavaria.

Smith-Smith—Miss Mary Campbell Smith, daughter of Mr. and Mrs. Augustine J. Smith, of New York and Lawrence, Long Island, to Dr. De Witt Hendee Smith, son of Dr. Charles Hendee Smith and Mrs. Smith, of New York and Lawrence.

Townsend-Wallen—Miss Anne Trowbridge Townsend, daughter of Mr. and Mrs. George Henry Townsend, of "Horse Island," Greenwich, Connecticut, to Mr. George Gunther Wallen, son of Mrs. Alfred J. Brosseau, of "White Oaks," Greenwich, and of the late George Sykes Wallen.

BALTIMORE

Huidekoper-Rathbone—Miss Nancy Nelson Huidekoper, daughter of Mr. and Mrs. Prescott F. Huidekoper, of Ruxton, Maryland, to Mr. Joseph Cornelius Rathbone, son of the late J. Cornelius Rathbone and Mrs. Rathbone, of Westbury, Long Island.

Pine-Dukehart—Miss Harriet Durand Pine, daughter of Mrs. Frank Woodworth Pine, to Mr. Morton Melvain Dukehart, junior, son of Mr. and Mrs. Morton Melvain Dukehart.

CHICAGO

Borchard-Durham—Miss Carol Margaret Borchard, daughter of Professor Edwin M. Borchard and Mrs. Borchard, of New Haven, Connecticut, to Mr. Robert Gregory Durham, son of Mr. and Mrs. Raymond Ewing Durham, of Winnetka, Illinois.

Parsons-Stanton—Miss Louise Kellogg Parsons, daughter of Mr. and Mrs. William E. Parsons, of Chicago, Illinois, to Mr. Francis Rew Stanton, son of Mr. and Mrs. Edgar Stanton, of Winnetka, Illinois.

CINCINNATI

Espy-Owens—Miss Elizabeth Espy, daughter of Mr. and Mrs. Arthur Espy, of Cincinnati, Ohio, to Dr. Louis Bonner Owens, son of Mr. Charles H. Owens, of Hurtsboro, Alabama.

CLEVELAND

Coakley-Morton—Miss Mary Virginia Coakley, daughter of Mr. and Mrs. John A. Coakley, to Mr. Thomas Edward Morton, son of Mrs. Edward Morton.

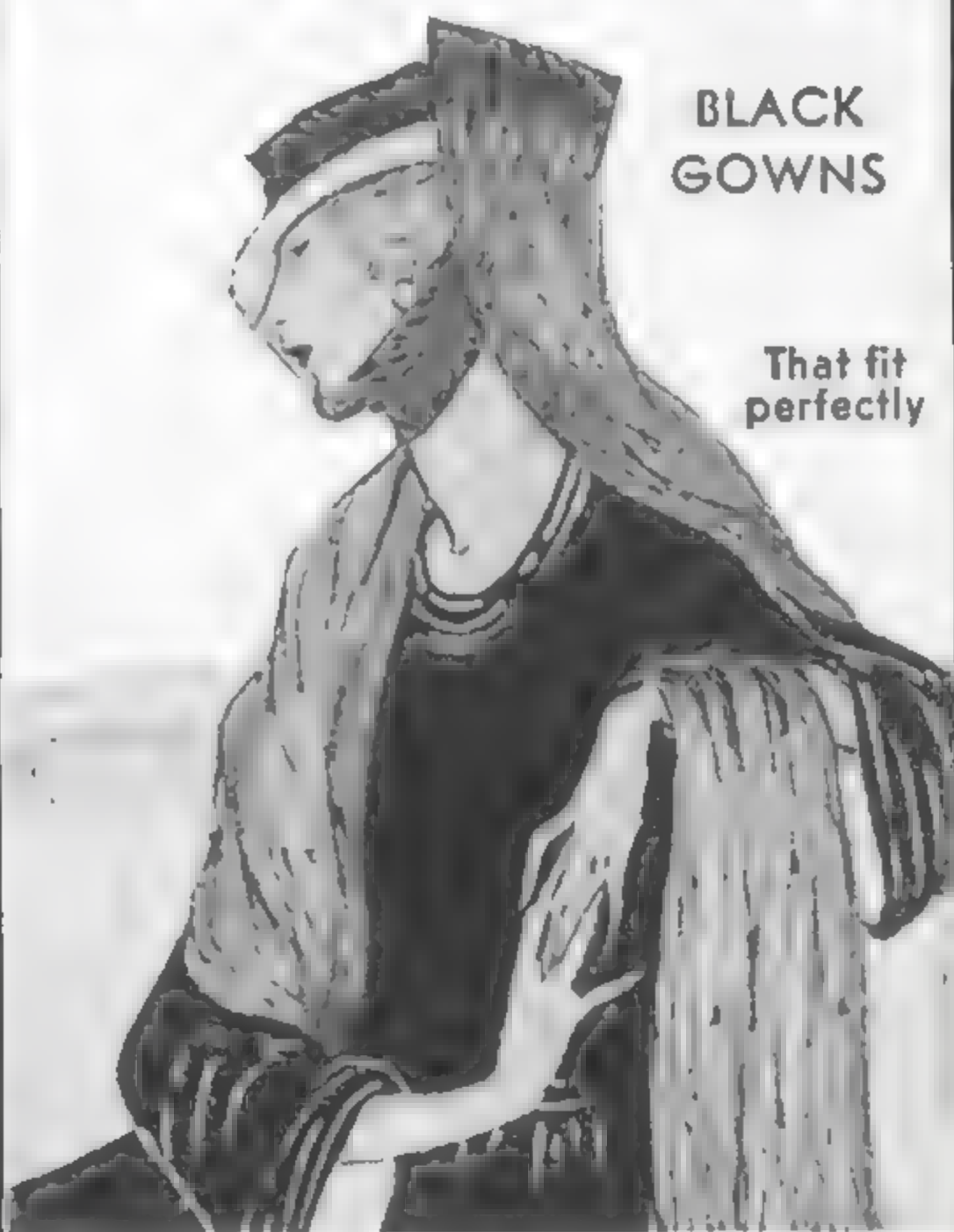
Day-Gunn—Miss Ida McKinley Day, daughter of Mr. and Mrs. Luther Day, to Mr. Clemens Earl Gunn, son of Mr. and Mrs. Earl Leland Gunn.

Foster-Newell—Miss Mary Stanley Foster, daughter of Mr. and Mrs. James Hiram Foster, to Mr. John Newell, son of Mr. and Mrs. John E. Newell, of Mentor, Ohio.

DENVER

Maroney-Freeman—Miss Josephine Maroney, daughter of Mrs. Larry Maroney, to Dr. Leonard Freeman, junior. (Continued on page 28)

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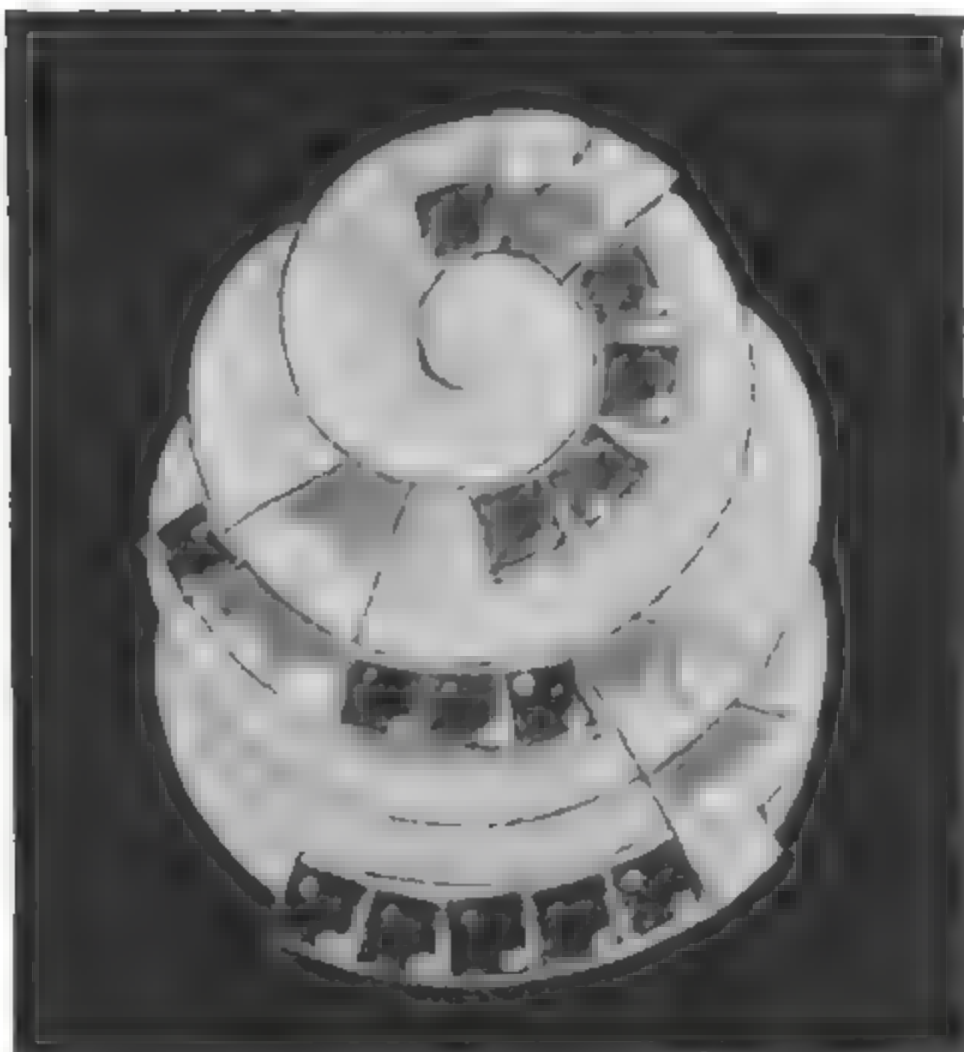
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SOCIETY

(CONTINUED FROM PAGE 27)

ENGAGEMENTS

DETROIT

Quinton-Hallett—Miss Helen Quinton, daughter of Colonel Alfred B. Quinton, junior, and Mrs. Quinton, to Mr. Robert C. Hallett, son of Mrs. F. M. Taylor, of Denver, Colorado, and Boston, Massachusetts.

ELIZABETH

Caruthers-Cassebaum—Miss Frances Caruthers, daughter of the late Elmo Caruthers and Mrs. Caruthers, to Dr. William Henry Cassebaum, of New York, son of Mr. John G. Cassebaum, of Rutherford, New Jersey.

FLINT, MICHIGAN

Hyatt-Moore—Miss Jane Campbell Hyatt, daughter of Mr. and Mrs. Ferris Hyatt, of Flushing, to Mr. Samuel A. Moore, son of Mr. and Mrs. Wiley A. Moore, of Flint.

LOUISVILLE

Aley-McNeal—Miss Jane Aley, daughter of Mr. and Mrs. Charles Richard Aley, to Mr. Charles Edwards McNeal, son of the late Mr. and Mrs. Charles McNeal.

PHILADELPHIA

Harris-Jenkins—Miss Mary Powers Harris, daughter of Mr. and Mrs. Frazer Harris, of Chestnut Hill, Pennsylvania, to Mr. Allston Jenkins, son of Mrs. J. Crosby Brown, of Malvern, Pennsylvania.

Moreton-Laird—Miss Winifred Moreton, daughter of Mrs. George William Moreton, of Wilmington, Delaware, to Mr. William Winder Laird, son of the late William Winder Laird and Mrs. Laird, of Wilmington, Delaware.

Warden-Paxson—Miss Adele Warden, daughter of Mr. and Mrs. Clarence Arthur Warden, of "Faraway Farm," Haverford, Pennsylvania, to Mr. Henry Douglas Paxson, of "Elm Grove," Holicong, Pennsylvania, son of the late Mr. and Mrs. Henry D. Paxson.

PITTSBURGH

Bialas-O'Neill—Miss Virginia Bialas, daughter of Mr. and Mrs. Albert A. Bialas, of Pittsburgh, Pennsylvania, to Mr. John F. O'Neill, son of Mr. and Mrs.

ENGAGEMENTS

Joseph O'Neill, of Oak Lane, Philadelphia, Pennsylvania, and Chelsea, New Jersey.

Drake-Hubbard—Miss Virginia Drake, daughter of Mr. and Mrs. James Frank Drake, of Pittsburgh, Pennsylvania, to Mr. Chauncey Keep Hubbard, son of Mr. and Mrs. E. Kent Hubbard, of Middletown, Connecticut, and New York.

Rea-Garrett—Miss Grace Dodge Rea, daughter of Mr. and Mrs. James Childs Rea, of Pittsburgh, Pennsylvania, to Mr. Harrison Garrett, son of Mr. and Mrs. Robert Garrett, of Baltimore, Maryland.

READING

Thomas-Adams—Miss Mary Barbey Thomas, daughter of Mr. and Mrs. Leon E. Thomas, to Mr. Richard Croxton Adams, son of Mr. and Mrs. Walter Adams, of Cleveland, Ohio.

SAN FRANCISCO

Sels-van Wyke—Miss Elizabeth Van Loben Sels, daughter of Mr. and Mrs. James Van Loben Sels, to Mr. Jack van Wyke, son of Colonel J. E. van Wyke and Mrs. van Wyke, of Berkeley, California.

SPRINGFIELD, MASSACHUSETTS

Rogers-Russell—Miss Caroline Rogers, daughter of Mr. and Mrs. Hiram M. Rogers, to Mr. Irving Sprague Russell, junior.

SYRACUSE

Estabrook-Chase—Miss Elizabeth Estabrook, daughter of Mr. and Mrs. Charles S. Estabrook, of Fayetteville, New York, to Mr. Phillip R. Chase, son of Mr. and Mrs. Morris W. Chase, of Syracuse, New York.

Link-Morton—Miss Barbara Link, daughter of Mrs. M. Crouse Klock, to Mr. William Gilbert Morton, son of Mr. and Mrs. Albert I. Morton, of Fulton, New York.

WASHINGTON, D. C.

Maddox-West—Miss Emily Stuart Maddox, daughter of Mr. and Mrs. George Amory Maddox, to Mr. Millard Farrar West, junior, son of Mr. and Mrs. Millard F. West.



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THE ONLY ONE



STAR OF KIMBERLEY—A 25 carat emerald cut diamond, microscopically perfect...an exquisite gem that stands as a symbol of the originality and exclusiveness of all Trabert & Hoeffler creations. As manufacturing jewelers, operating our own retail salon, we are able to offer values in fine jewels that cannot be duplicated elsewhere.

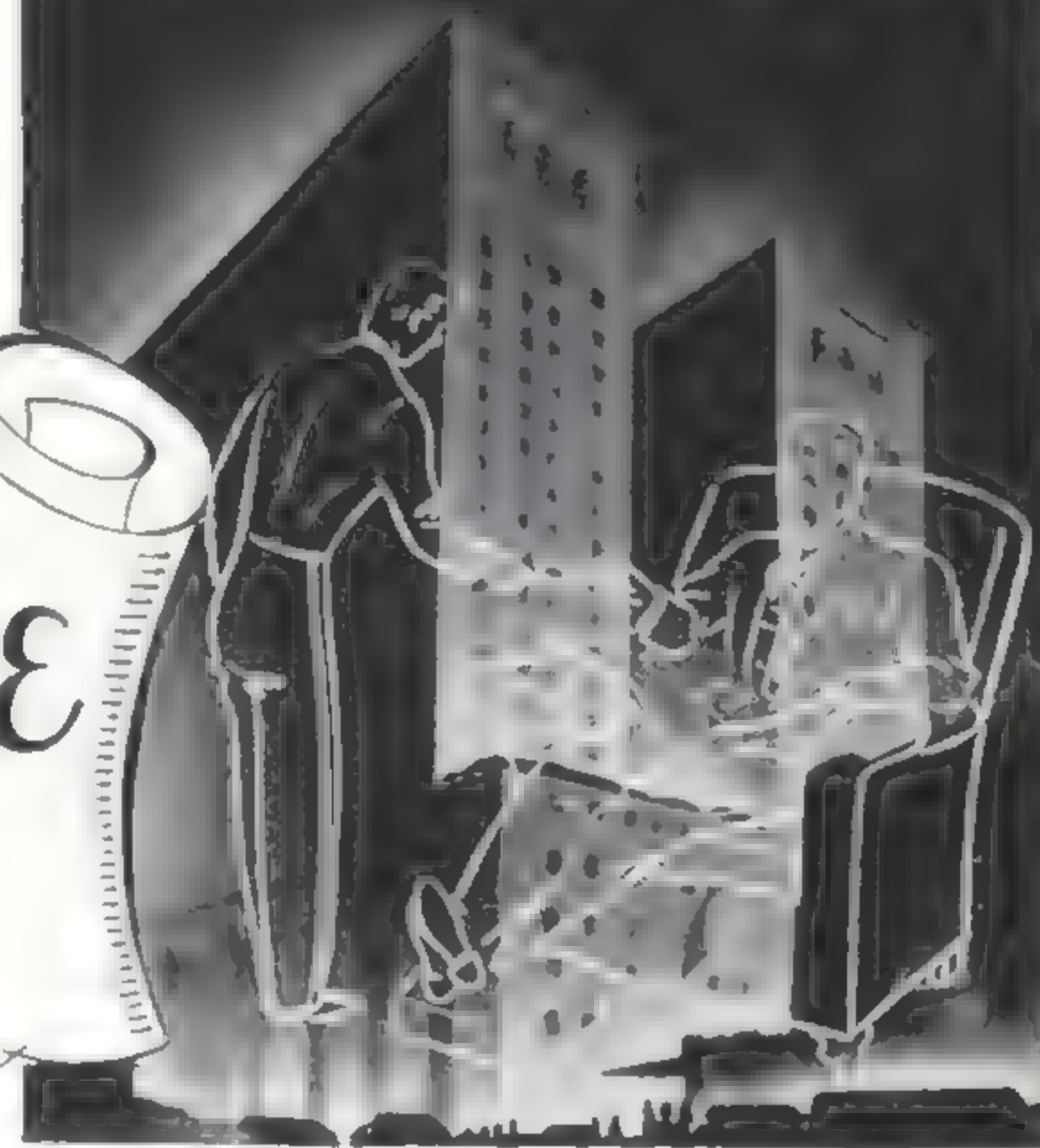
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SOCIETY

WEDDINGS

NEW YORK

Boone-Borden—On October 5, in Saint Luke's Episcopal Church, Easthampton, Long Island, Mr. Summitt Edward Boone, son of Mrs. Rapelje Howell, of New York, and of Dr. Harry William Boone, of Champaign, Illinois, and Miss Penelope Borden, daughter of the late Lewis Mercer Borden and Mrs. Borden, of New York and Easthampton.

Carr-de Rham—On October 21, Mr. Sabin W. Carr, of Dubuque, Iowa, and Santa Barbara, California, son of the late James T. Carr and Mrs. Carr, and Miss Laura de Rham, daughter of Mr. Frederic Foster de Rham, of Tuxedo Park, New York.

Grant-Swords—On October 9, in Trinity Church, New York, Mr. Wheadon Martin Grant, son of the late Malcolm McNeill Grant and Mrs. Grant, of Birmingham, Alabama, and Miss Elizabeth Swords, daughter of the late Henry Cothel Swords and Mrs. Swords, of New York.

Griffin-Taylor—On October 12, in Saint Bartholomew's Chapel, Mr. C. Russell Griffin, son of the late Russell Agnew Griffin and Mrs. Griffin, and Miss Gertrude Bowditch Taylor, daughter of the late Mr. and Mrs. C. Barron Taylor.

Hubbell-Page—On October 11, Mr. Vincent Booth Hubbell, son of Mrs. Howard Drummond, of "Littlehouse," Bay Shore, Long Island, and of the late Vincent Booth Hubbell, and Miss Suzanne Page, daughter of Mr. and Mrs. Cecil Page, of New York.

Lonsdale-Taylor—On October 18, in Saint Bartholomew's Episcopal Church, New York, Mr. H. Whitaker Lonsdale, son of the Reverend Dr. Herman L. Lonsdale and Mrs. Lonsdale, of New York and "Whiteleigh," Colchester, Connecticut, and Miss Virginia Taylor, daughter of the late J. Paul Taylor and Mrs. Taylor, of New York and Bronxville, New York.

Seabury-Peck—On September 27, in the Church of the Heavenly Rest, New York, Mr. Mortimer Ashmead Seabury, junior, son of Mr. and Mrs. Mortimer Ashmead Seabury, of Boston, Massachusetts, and Miss Mary Louise Peck,

daughter of Mrs. Graham Youngs, of New York, and of the late Theodore Gordon Peck, junior.

Tatham-Fenner—On October 2, in Pasadena, California, Mr. Eddison Collins Tatham, son of Mr. and Mrs. Charles Tatham, of New York, and Miss Ann Fenner, daughter of Mrs. Carlotta Elling Fenner, of Palo Alto, California.

Yerkes-Kelley—On October 11, in Grace Episcopal Church, Providence, Rhode Island, Mr. Leonard Augustus Yerkes, junior, son of Mr. and Mrs. Leonard Augustus Yerkes, of New York and Brookville, Long Island, and Miss Doris Read Kelley, daughter of Mr. and Mrs. Arthur Livingston Kelley.

BALTIMORE

Graham-Brooke—On November 14, in the Protestant Episcopal Church of the Redeemer, Baltimore, Maryland, Dr. William Henry Graham, of London, England, son of Mr. and Mrs. John Graham, of "Winder House," Orton, Westmoreland, England, and Miss Helen Caroline Brooke, daughter of the late William Shropshire Brooke and Mrs. Brooke, of Baltimore.

Kemp-Denison—On September 12, in Saint Joseph's Catholic Church, Texas, Maryland, Mr. James W. Kemp, junior, son of Mr. and Mrs. James W. Kemp, of Glyndon, Maryland, and Miss Mary Carroll Denison, daughter of Mr. and Mrs. Charles Carroll Denison, of Timonium, Maryland.

Smith-Dobbin—On October 11, in the Eccleston Chapel of Emmanuel Episcopal Church, Baltimore, Maryland, Mr. Norman Proctor Smith, of New York, son of Mr. and Mrs. A. Proctor Smith, and Miss Beatrice Dunderdale Dobbin, daughter of the late Dr. George W. Dobbin and Mrs. Dobbin, of Baltimore and Howard County, Maryland.

COLUMBIA, SOUTH CAROLINA

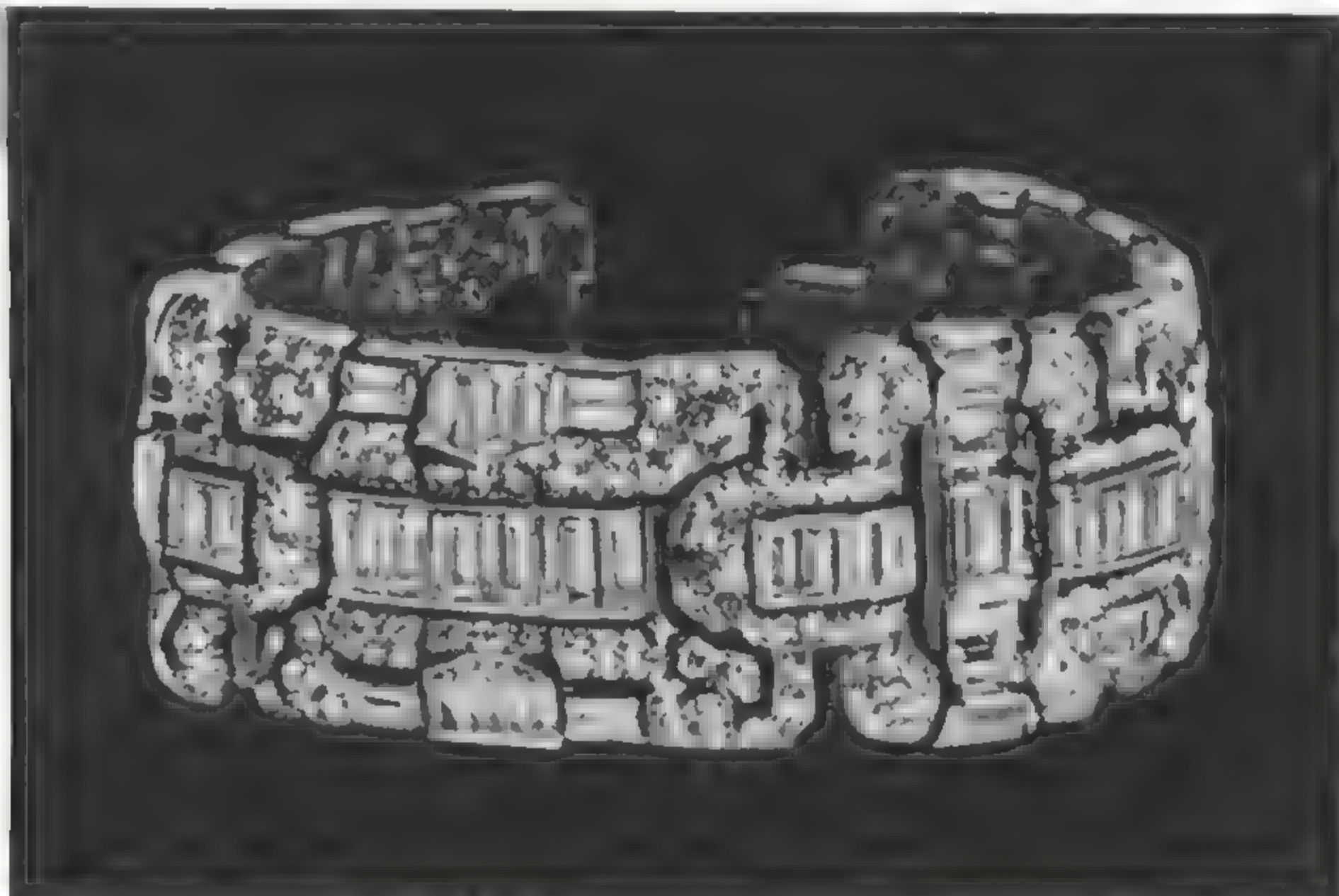
Owens-Mikell—On October 9, Mr. Lawrence Eugene Owens, son of Mr. and Mrs. A. M. Owens, and Miss Alice Ann Mikell, daughter of the late Dr. Pinkney V. Mikell.

(Continued on page 115)



"TRINIDAD," Caribbean Port of Fashion...where the smartness of London meets the mystical charm of the tropics...gives its colorful name to this hand-knitted, Franklin cruise suit.

NEW YORK • BOSTON • PHILADELPHIA • HAVERFORD, PA.



This richly handsome bracelet is one of the many examples of exclusive craftsmanship among the Brand-Chatillon collection of diamond jewelry. Beautifully designed in heavy platinum, embellished with square, round and baguette diamonds . . . five hundred and forty-nine stones in all, of approximately forty-five carats.

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SAVOY-PLAZA 773 FIFTH AVENUE NEW YORK

IN BROOKLYN • WILLIAM WISE & SON



5 O'CLOCK SHOES

Have fun this season selecting your afternoon shoes in color. Contrast for chic. For instance—these pumps were designed in a cherry-brandy-red to double the gaiety of a blue costume. They're also in mint green, deep glass-blue, coffee brown and black. The vamp is moiré piped in silver. The heel, toe and bow are very fine suede. \$14.50

ON THE PLAZA • NEW YORK

**BERGDORF
GOODMAN**

5TH AVENUE AT 58TH STREET

The Aristocrat of the **BREAKFAST TABLE**

SUCCESS hinges largely on that eye-opening first course. It should be ice-chilled and cheerful of flavor. It should possess tonic effect. All of which goes for Heinz vine-fresh tomato juice. Not mere tomato juice—but *Heinz* tomato juice. Thus you drink, in effect, the juice of prize tomatoes fresh off the August vine.

Tomato juice of Heinz comes from the famous Heinz Aristocra-tomatoes, of noble seeds cross-bred by experts to yield such goodness. Each morning the red sun-ripened tomatoes are hand picked and rushed to a nearby Heinz kitchen, before the dew on them is dry. Quickly their rich, full-flavored juice is sealed in tins and bottles.

And so I say, embark upon your breakfast each day with a large well chilled glass of Heinz tomato juice. Drink of it at lunch or dinner too—and with the mid-afternoon and midnight snack. It's rare fun for the palate, and a mighty good thing for the human system.

Heinz tomato juice is one of Heinz 57 varieties, known the world over for their uniform high quality and perfection.

TUNE IN Mondays, Wednesdays and Fridays on my Hostess Counsel programs. See your newspaper for CBS station and time.

**By
Josephine
Gibson**



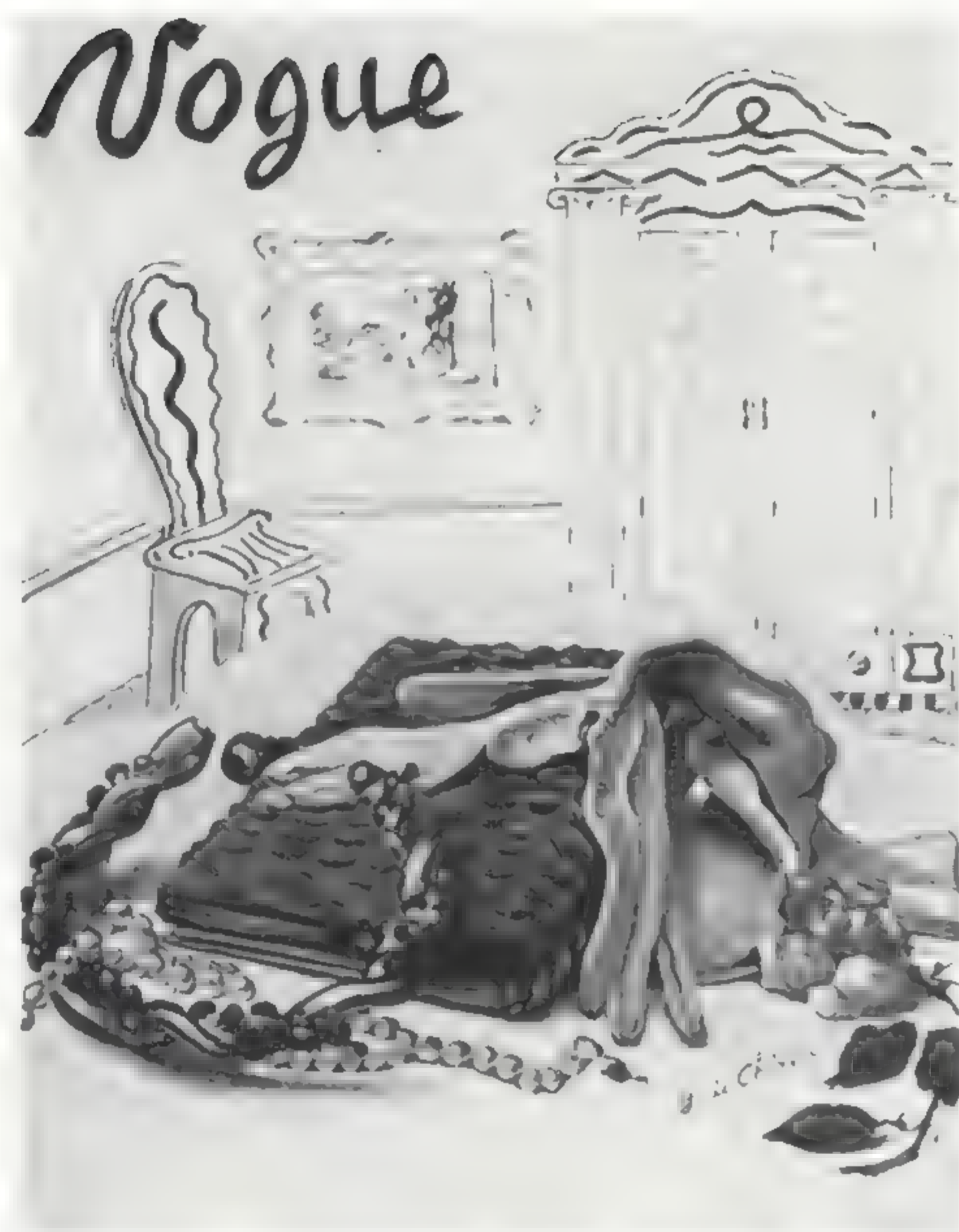
VOGUE

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IS PUBLISHED TWICE A MONTH

NOVEMBER 15, 1935

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GIORGIO DE CHIRICO, WHO PAINTED THIS COVER, IS ONE OF THE OUTSTANDING MODERN ARTISTS. A GRECO-ITALIAN LIVING IN PARIS, HE IS FAMOUS IN COLLECTIONS HERE AND ABROAD FOR HIS REARING HORSES, BROKEN COLUMNS, AND FAERY SEAS; WHICH HE HAS TEMPORARILY DESERTED TO PAINT FOR US THE IMPEDIMENTA OF A LADY: CHANEL'S SIXTEEN-BUTTON GLOVES, BAG, CHOKER

THE CONDÉ NAST PUBLICATIONS, INC., Condé Nast, President/Francis L. Wurzburg, Vice-President/W. E. Beckerle, Treasurer/M. E. Moore, Secretary/Frank F. Soule, Business Manager/Printed in the U. S. A. by The Condé Nast Press/Title Vogue Registered in the U. S. Patent Office, Executive and Publishing Offices: Greenwich, Conn./Editorial Offices—Graybar Building, 420 Lexington Ave., New York, N. Y.—Cable Address: Vonork, New York. Vogue foreign addresses: London, 1 New Bond Street, London W. 1.—Cable Address, Volon; Paris, 65-67 Avenue des Champs-Élysées —Cable Address, Vopar. Subscriptions for the United States, Colonies, and Mexico, \$5 a year in advance. Single copies, 35 cents. In Canada, \$1.50 a year extra for postage. For other countries, subscription prices will be furnished on request. Address all correspondence to Vogue, Greenwich, Conn. Change of address —Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, please give both the new address and the old address exactly as it appeared on the wrapper of the last copy received. Copyright—the entire contents of Vogue—text and illustrations—are protected by copyright in the United States and all countries signatory to the Berne Convention and must not be reproduced in any manner without written permission.

THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH
ELIZABETH PENROSE-EDITOR OF BRITISH VOGUE-MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE
EDNA WOOLMAN CHASE-EDITOR-IN-CHIEF OF THE THREE VOGUES



See your silver as your guests do

If you were a dinner guest at your home, what would *you* think of the silver laid before you?

Would you see a perfectly matched service of Gorham sterling? Or would your critical eye notice a mixture of sterling and silverplate... a melange of varied patterns, reflecting the individual taste of many of your friends... a table service that has been casually *accumulated*, not carefully *selected*?

See your silver as your guests do. If this applies to *your* table, start now to build a silver service that will really represent your good taste, your appreciation of the best. *Start with Gorham.* If you have a Gorham pattern you like, keep it and build from that. If you have not, it is

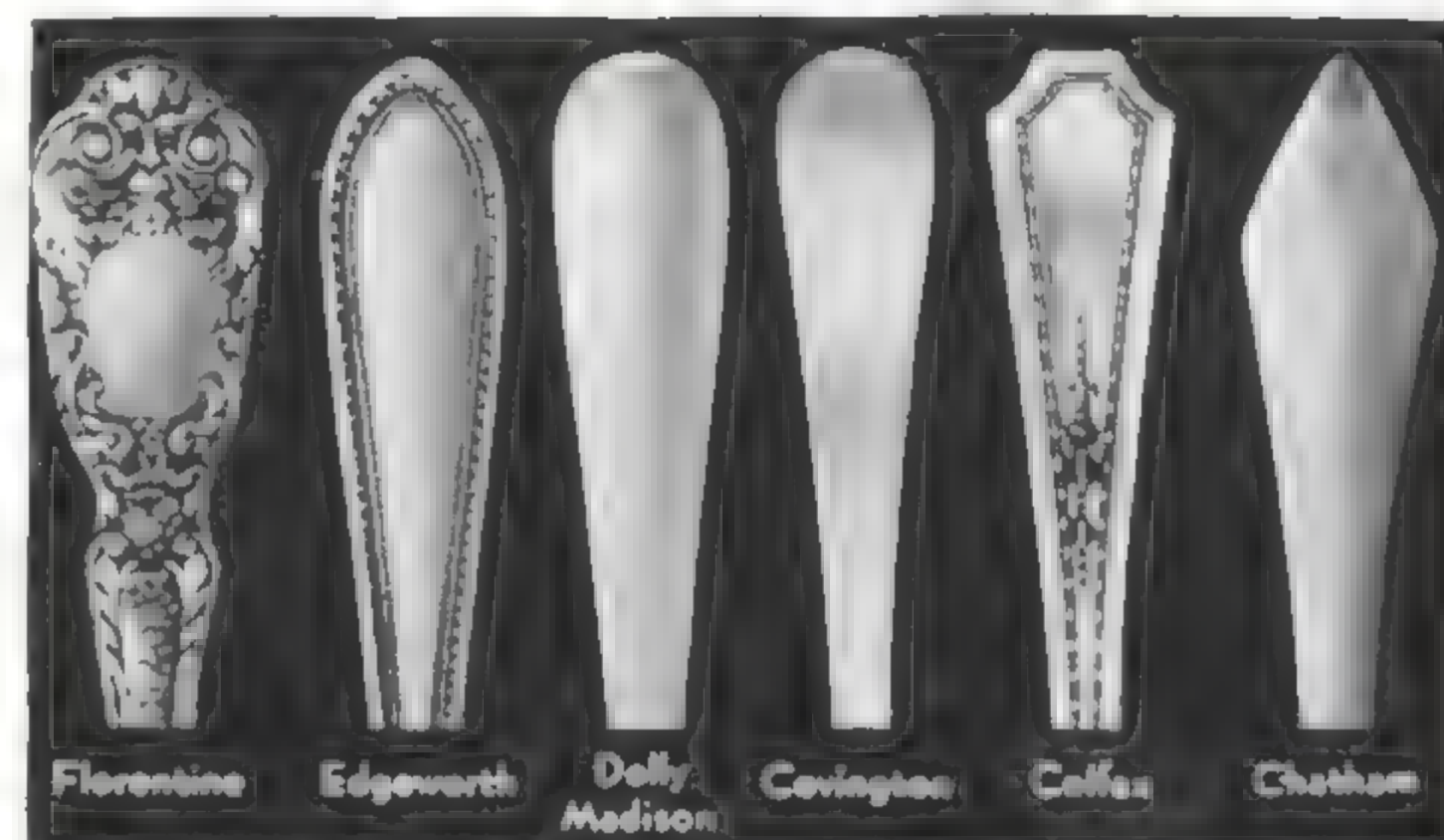
so easy to start. For with Gorham extra pieces can be obtained at any time... even 100 years from now. And there is Gorham hollow-ware to harmonize with any Gorham flat-ware pattern you select.

Leading jewelers can get you any of the famous 27 patterns in Gorham at the price of ordinary sterling.

The **GORHAM** Company
Providence, Rhode Island... SINCE 1831

Gorham

STERLING



**WE HAVE A GIFT FOR OWNERS
OF GORHAM STERLING**

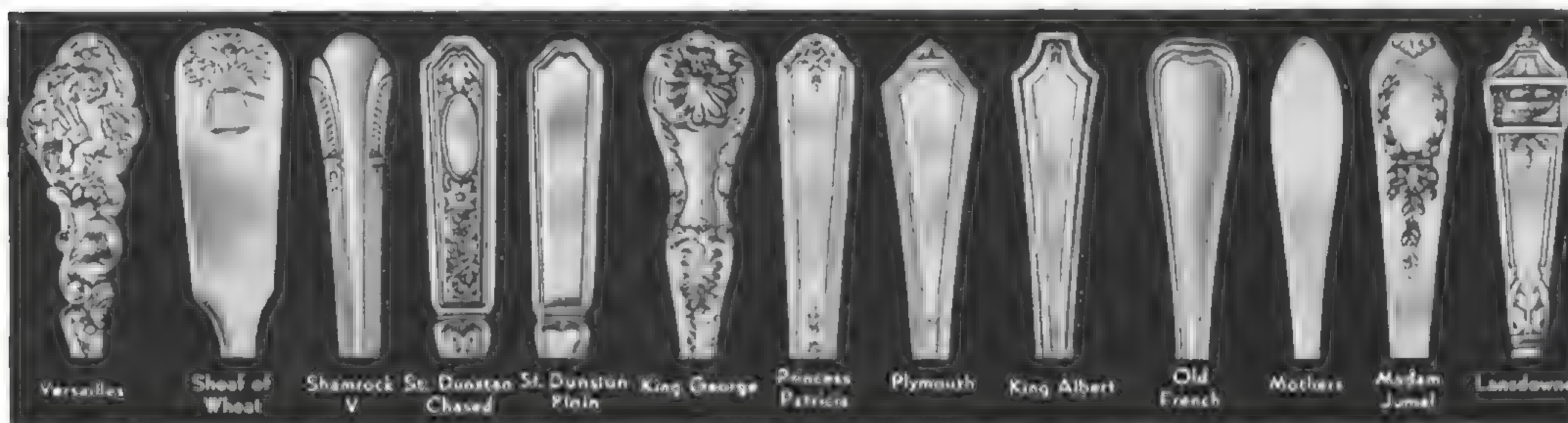
The Gorham Company, Providence, Rhode Island, will send an attractive sterling gift to owners of any Gorham Sterling flat-ware pattern, bought between 1831 and 1931, if the owners will send answers to the following questions, on or before December 1, 1935.

- 1—What is the name of the Gorham pattern you own?
- 2—What pieces of it do you own? (This coupon must be attached to your list.)
- 3—When was it bought?... received?... inherited?...
- 4—What is your present jeweler's name? (4-11)

Your Name.....

and Address.....

Address Coupon to Dept. 5





STEICHEN

The French Ambassador at Washington recently received word from his Government that Edna Woolman Chase, Editor-in-Chief of Vogue, had been made a Chevalier of the Legion of Honor. The formal presentation of the Diploma to Mrs. Chase has now taken place in New York, sponsored by the French Consul-General, Monsieur Charles de Ferry de Fontnouvelle.

As publisher of Vogue, I speak with knowledge when I say that this great honor bestowed on Mrs. Chase by the French Government is richly deserved. For twenty-five years, through Vogue, Mrs. Chase has been a potent liaison officer between America and France. If the best aspects of French couture, art, photography, and decoration have become year by year more familiar to the American public, this is, in a great measure, due to her efforts.

The American woman, the French Government, and Vogue are equally in Mrs. Chase's debt. Since 1914, when she became Editor-in-Chief—and later in command of the French and the British Editions as they were introduced—, she has brought to Vogue's readers all that is fascinating and fashionable in contemporary France.

Added to all the component parts of her personality—vision, modesty, sincerity, cultivation—is the ruthlessness of an expert taste and the courage to insist upon it—something that very few of us possess and which Mrs. Chase possesses in such great measure.

But what especially distinguishes her and makes her more than the Editor of Vogue or an arbiter of fashion is that very rare combination: an objective, analytical quality with all the elusive and intuitive elements of the feminine mentality. Or is "rare" too weak a word? I am tempted to say that it is unique.

Condé Nast



STEICHEN

Mrs. Richard Whitney and her daughter, Nancy, who will make her début on December twenty-sixth at a supper dance at Sherry's. Both are expert horsewomen and ride with the Essex Hounds when they are at their country place in Far Hills, New Jersey

BEHAVIOUR FOR BRIMS

A MANUAL FOR DÉBUTANTES

When to Arrive at a Party: After the receiving-line breaks up.

When to Depart from a Party: After the orchestra breaks down.

Whom to Shake Hands With: Any lady who smiles fixedly at you.

When to Start Drinking: After you have had some solid food.

What to Drink: The same thing you started with. (Never mix.)

When to Stop Drinking: When you find yourself singing with the orchestra. When you hear yourself being very coy and confidential.

When you feel like crying on somebody's shoulder (Anybody's.)

How to Attract the Stag-Line: Laugh at almost everything your partner says. Dance very, very smoothly. (If you don't know how, learn.)

Have clothes with some zizz to them. Whatever the cost, always look as though you were having a marvellous time.

How to Avoid Raised Eyebrows from the Dowagers and Unfavourable Comment from the Stags: Don't sit out for more than half an hour at a time. Don't be raucous. Don't wear dresses cut down to HERE.

What to Talk About: Your partner's hopes, fears, and life ambitions.

What he plans to do after college. His job, and his opinion thereof.

His joblessness, and opinion thereof. Mutual acquaintances.

What Not to Talk About: The music. The decorations. The party in general. Yourself. People he doesn't know. Dance steps he doesn't know. Isn't it freezing in here? Isn't it boiling in here?

How to Be Considered Priggish: Don't wear any make-up. Keep pulling your collar up and your skirt down. Dance more than one inch away from your partner. Say No thanks, I never smoke, and No thanks, do you think you could get me some plain orange-juice?

How to Be Considered Fast: Get tight. Be a free neck. Get into too many gossip columns and picture supplements. Keep losing your shoulder-straps. Have a lock of hair hanging over one eye.

What to Wear: A dress that FITS. Open sandals. Sheer stockings. Enough make-up. A sweet smile. Flat heels, if you have any difficulty in looking up into the average partner's eyes. Something in your hair, but not everything you own. (Continued on page 90)



ETERNAL FEMININE: WHITE FAILLE, SATIN-STRIPED (STEIN AND BLAINE) • SIREN: BLUE-AND-GOLD LAMÉ (BONWIT TELLER; I. MAGNIN)



TONI FRISSELL

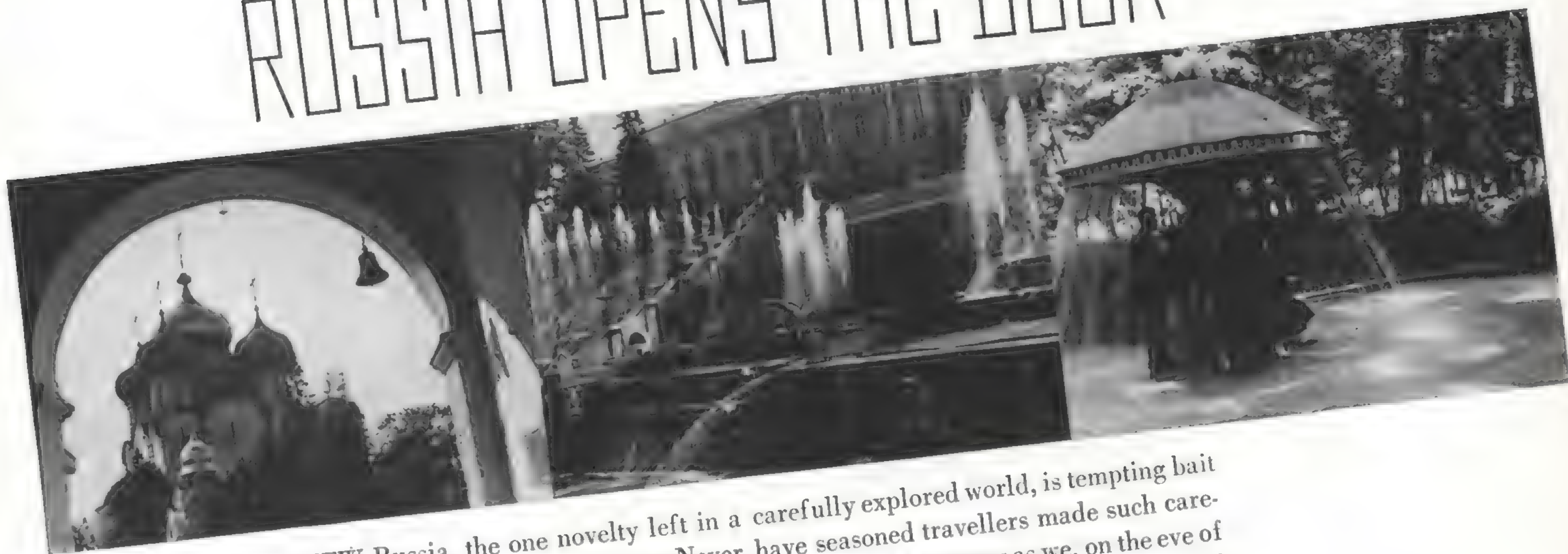
GODDESS: WHITE CRÊPE, GOLD-LASHED (BONWIT TELLER; I. MAGNIN) • CANDID MODERN: PLEATED PINK LAMÉ (BEST: BULLOCK'S-WILSHIRE)

FOUR GRACES



JOHN McMULLIN

RUSSIA OPENS THE DOOR



NEW Russia, the one novelty left in a carefully explored world, is tempting bait to the present-day globe-trotter. Never have seasoned travellers made such careful plans or discussed at such length every detail of a journey as we, on the eve of our Russian adventure. Going by air from London to Moscow means limited luggage—thirty pounds to be exact. Gilbert Miller—for our party consists of Mr. and Mrs. Gilbert Miller, Terence Philip, and myself—and I discussed our wardrobe backwards and forwards. What should we take in a thirty-pound bag of the air-luggage variety? Should we take dinner-jackets as Muriel Draper had advised? Should we take a camera, coat-hangers, cigarettes? We packed with minute care. My first plan was so Spartan that it was based on three polo shirts, a package of soap flakes—to be able to do a little laundry before retiring each night—, Keatings powder, and, as a great precaution, a pair of my own sheets. But all this, I was told, was foolish—showing how little is known of Russia to-day—so I discarded these ideas. But did I regret the Keatings powder at a hotel where I paid nearly fifteen dollars a day? Did I wear dirty shirts because I hadn't brought the soap flakes? And did I sigh for those sheets? Read on and see what the Russian fates dealt us. (Continued on page 99)



AS SEEN BY HIM



STEICHEN



Cocktails: the acid topaz of Martinis glinting through smoke and persiflage. Mrs. William Wetmore, above, listening in a dress of navy-blue crêpe. New because it is street-length and has, over the sleeveless slip dress, a bolero — with bands of ruby-red beads that match the velvet hat. Lord and Taylor has both hat and dress. Opposite—Miss Gwili André banters in a full-length cocktail dinner-dress of black crêpe — slim, with sequins banding the chiffon yoke and slit sleeves; Russeks; Marshall Field. All jewels from Udall and Ballou; furniture from Hampton Shops



THE PARIS COLLECTIONS

There's a Chinese and Spanish slant at the Mid-season Openings. . . . Straight Chinese coats buttoned down the front. . . . Spanish boleros and strong caballero shoulders. . . . There's an epidemic of dinner-suits. . . . A riot of pleats. . . . Drapery or shirring handled to give straighter lines. . . . Belts and belts, all cut wider in front. Applied incrustations everywhere. . . . Gladiator evening neck-lines, one shoulder covered, one uncovered. . . . Full shoulders and tight elbows. . . . Straight skirts and wrapped skirts and divided skirts. . . . Hems still short for day and just missing the ground at night. . . . But the real story is details.

You'll see astrakhan hearts on sleeves, pie-pan hats, slide fasteners running wild, belts and hats of coloured lacquered string, fish and horses and music printed on crêpe, jackets like a man's shirt with the tails hanging out, small sails veering from skirts, skirts that turn into pants behind. . . . Victorian crocheted high collars, leather chains from hip pocket to hip pocket hung with a vanity-case . . . Schiaparelli's doings.

You'll see fur and wool pompons on hats, straight Chinese coats with fur buttons, black coats with red sashes, collarless fur capes, childish collars, Persian lamb, chamois waistcoats . . . at Molyneux's.

You'll see starched lace petticoats under wool dresses, plain fronts and full backs, eight-inch box-pleats in skirts, embroidered organdie blouses and petticoats, pointed waist-lines . . . at Mainbocher's.

You'll see stockings matching the colour of sports dresses, big jewels on one-shoulder gladiator neck-lines, crocheted Spanish shawls . . . black used with butter-yellow; grey-violet and deep violet-blue; cherry and pink and black together . . . at Maggy Rouff's.

You'll see openwork, applied incrustations, swinging backs and gathered backs, belts rounded in front with metal ornaments, hand-crocheted vests and boleros . . . and quantities of violet, dark blue, dark reddish purple, and *bois-de-rose* . . . at Marcel Rochas'.

You'll see collars framing the face, jabots, belts exaggerating the waist, and many neat dinner-suits—one of black broadcloth with a jacket that looks like Mademoiselle de Maupin's riding-coat—at Lanvin's.

You'll see fringe hanging from the hips of a tailored black dinner-jacket, a white fringed evening shawl, day and evening pleats, and a tangerine broadcloth dolman cape over a black dress . . . at Lelong's.

You'll see big flower prints on taffeta, satin, and chiffon, evening skirts divided into panels, a velvet mask for a hat . . . at Patou's.

You'll see young suits with fitted waists and flared peplums of checked or polka-dot tweed, coats buttoned all down the front, and tulle evening dresses with embroidery or ciré satin appliqué . . . at Chanel's.



- Patou's satin dress, above: the warm grey of an abalone shell, wrapped, draped, tapered to nothing (Jay-Thorpe). Jewels; Van Cleef and Arpels
- Molyneux's crêpe dress, left: intensely blue, with a streaming cape (Milgrim). Mauboussin jewels



DINE IN SUITS

Envy no longer the men and their evening sleekness—the Paris Mid-seasons give you suits outshining theirs

- Mainbocher, left, tailors a salmon lamé jacket, slits the black wool skirt, shelters all with a sable-edged cape
- Creed, right, turns out top-hat chic in a jacket and high-waisted skirt of black wool, worn with a ribbed silk halter vest. Mrs. Franklin imported it
- Karinska, far right, goes Spanish: a caballero black velvet bolero, draped skirt, silk blouse, toreador tie



DANCE IN PLEATS

Music wakes them into sharpened grace, these gowns like arrested motion, from the Mid-season Collections.

- Vionnet crowds the neck of a black satin dress, right, with waffle pleats, spirits them away at the waist, repleats the skirt. Imported by Bendel
- Molyneux drapes coffee-coloured chiffon, right, center, in pleats to the floor. Imported by Saks-Fifth Avenue
- Mainbocher makes a tunic for Diana, far right, of white chiffon, banded with lace. Imported by Bonwit Teller



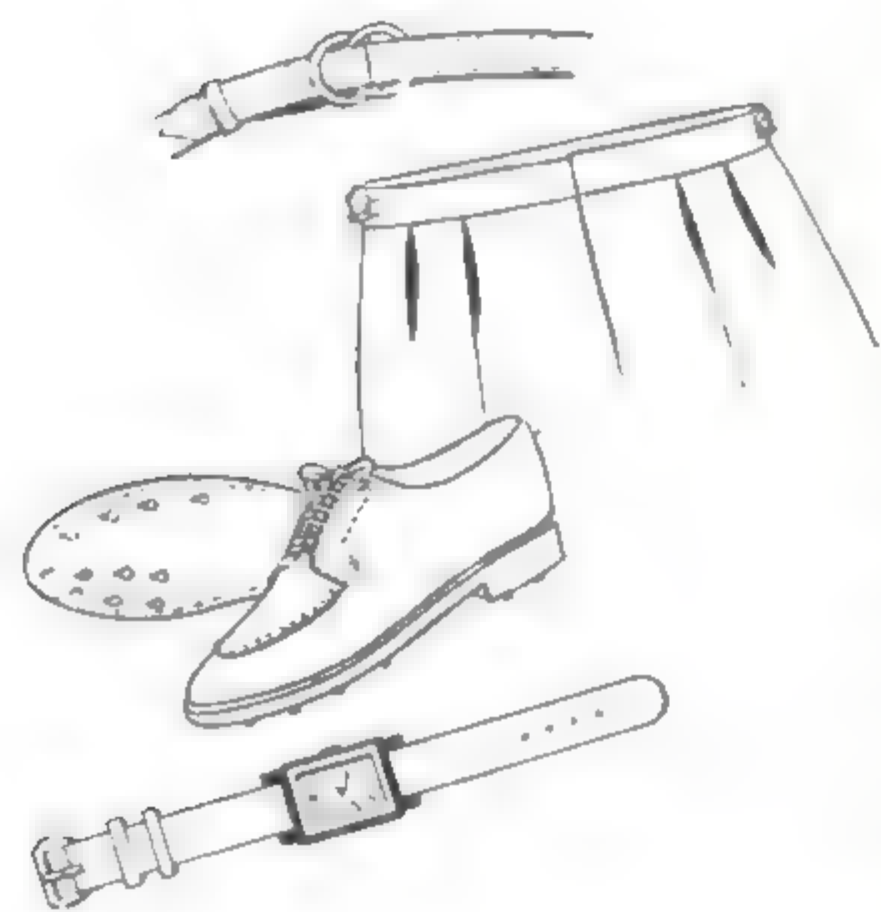
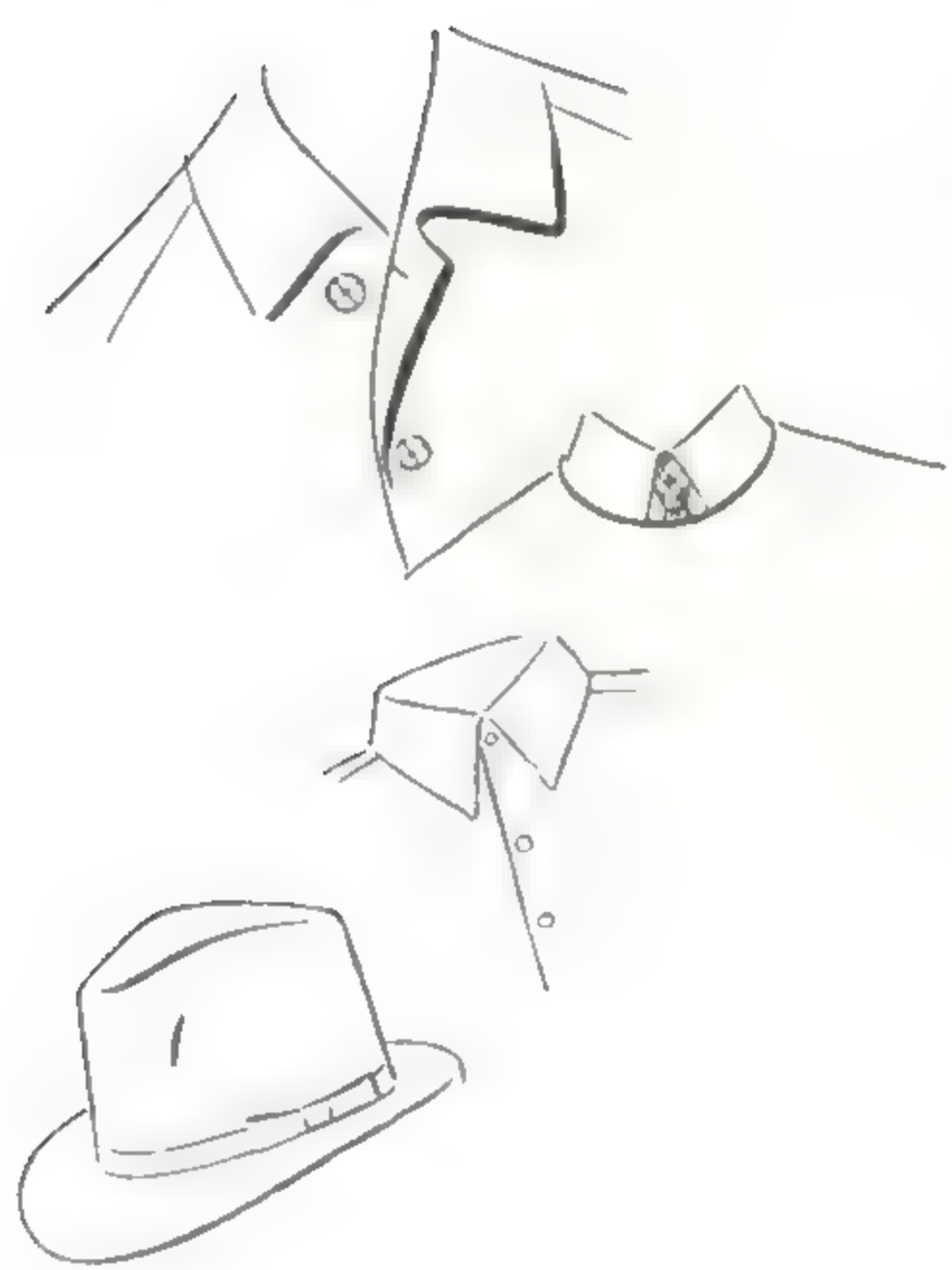


WHAT EVERY WIFE SHOULD KNOW

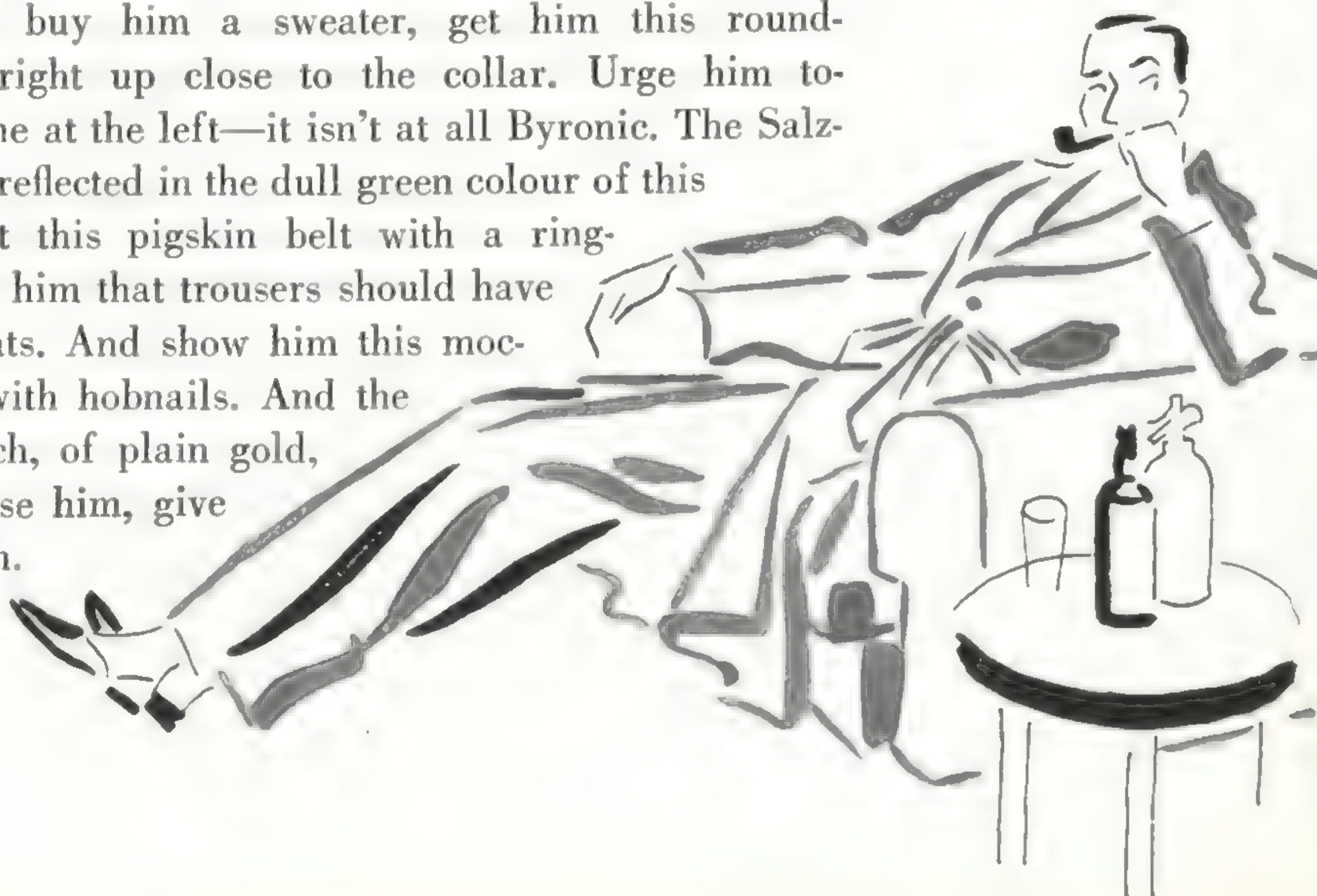
ABOUT MEN'S CLOTHES

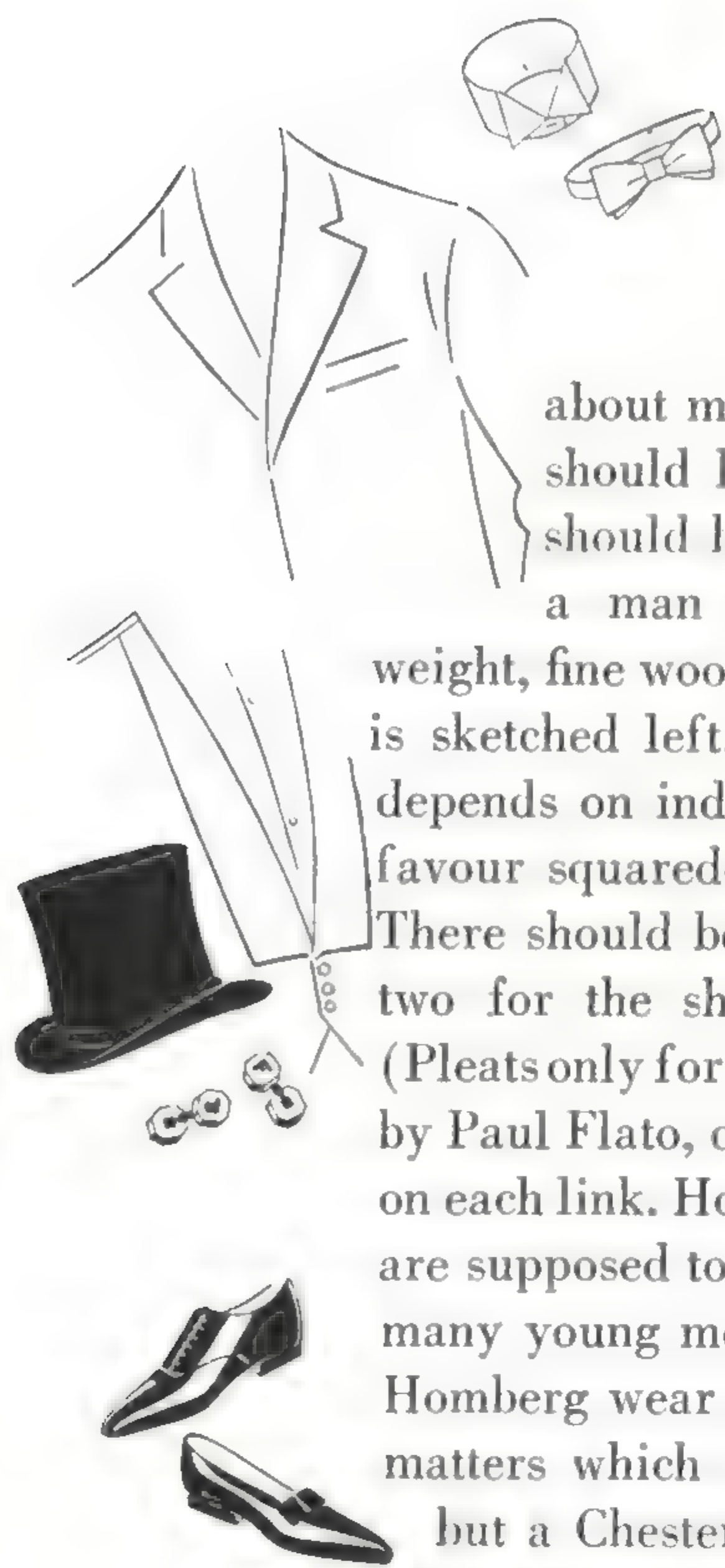


Male attire is a subject upon which we have been silent too long—considering how much it has made us suffer, and how rarely we remain silent. We divorced our first husband for wearing a black waistcoat with full dress. Our second romance was blighted by the appearance one day of our fiancé with yards of royal-blue handkerchief—imprinted with fox-heads and savage riding-crops—dangling, like a flag waiting for a breeze, from his breast-pocket. And, culminating horror, a tie to match. We never saw him again. Last January, however, we married a handsome devil who seemed guiltless of sartorial solecisms. But in the summer he bought, and wore, a chocolate-brown straw hat, swathed in a beige sash. Matrimonial relations were somewhat strained. Now, in the interests of women whose love for their husbands is being tried beyond endurance by the sight of bursting boiled shirts, low-slung trousers, falling socks, and hats resting cosily on ears, we are tipping you off on certain points of men's clothes, so that you can pass on the good work either philosophically in advice or tangibly in gifts. You may live to bless us.



A lot of men who look fine in the city fall to pieces in the country, resembling either bookies or undertakers. For problems like this, here are a few pointers. Try to get your spouse to wear that military collar on a tweed coat, shown left. The next time that you buy him a sweater, get him this round-neck one, which comes right up close to the collar. Urge him toward soft shirts like the one at the left—it isn't at all Byronic. The Salzburg influence on males is reflected in the dull green colour of this soft country felt. Suggest this pigskin belt with a ring-and-cinch fastener. Advise him that trousers should have four instead of eight pleats. And show him this moccasin type of golf shoe, with hobnails. And the perfect daytime wrist-watch, of plain gold, from Tiffany. Or, to amuse him, give him a new pigskin fob watch.



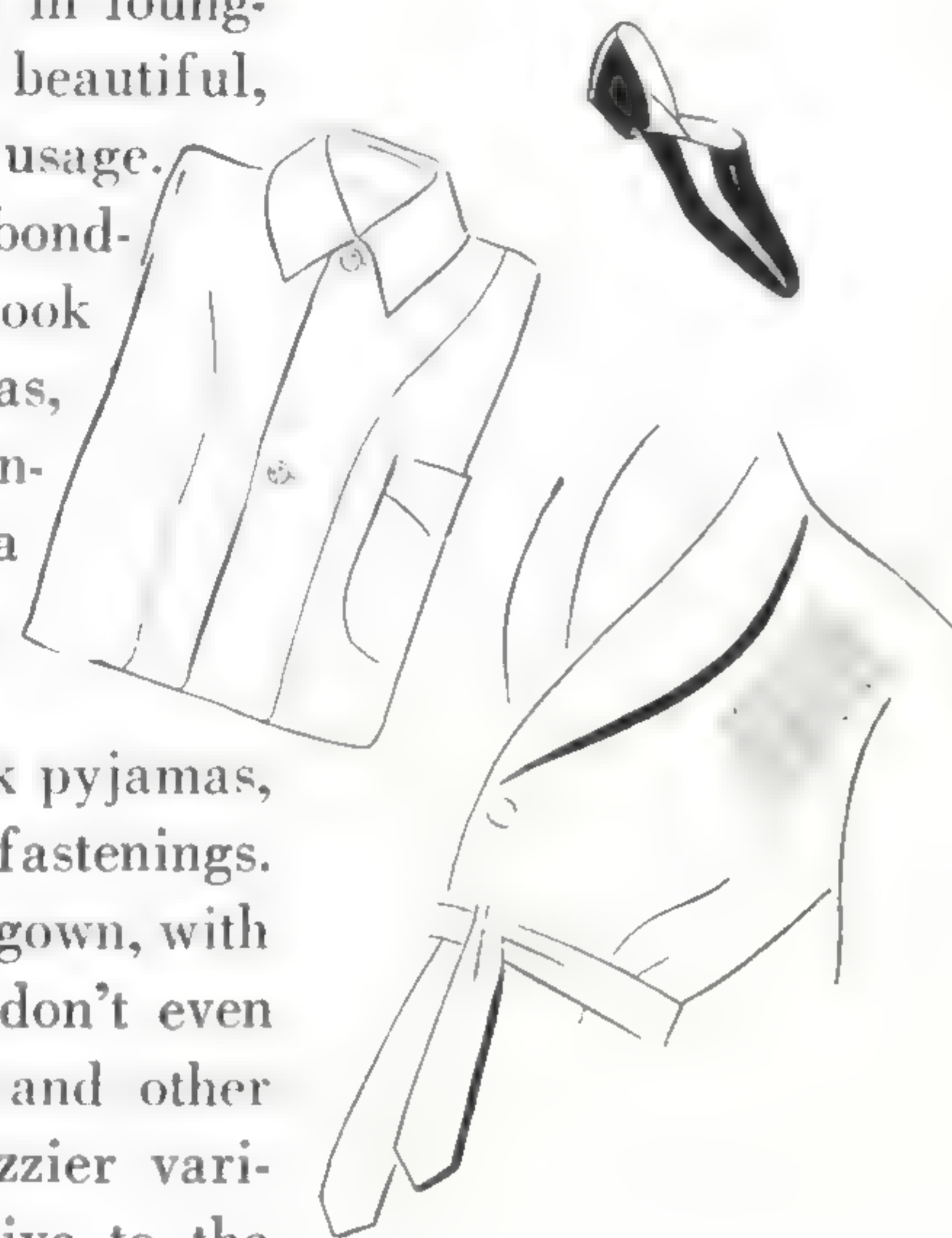


Here are a few tips about masculine after-dark elegance. Collar points should look like these in the sketch. Tie-ends should be square. There's an evening coat a man should know about, a lightweight, fine wool one, with silk-faced lapels. (It is sketched left.) The question of vest lapels depends on individual preference, but experts favour squared-off lapels, as our artist depicts. There should be three buttons for the waistcoat, two for the shirt-front, which must be plain. (Pleats only for summer.) Note the new cuff-links, by Paul Flato, of crystal, with gold initials—one on each link. Hombergs, those sinister black felts, are supposed to be worn with dinner-jackets, but many young men who don't like their faces under a Homberg wear opera-hats instead. But there are some matters which allow no individual whimsy: a top-hat only with tails, but a Chesterfield coat with tails or dinner-jacket. White silk scarfs, not grey. Laced patent leather shoes with dinner-jackets, pumps for formal wear. Socks black, self-clocked or ribbed. Trousers with four pleats.



WITOLD GORDON

Lounging clothes have been the direct cause of the break-up of innumerable homes; many a daytime Adonis looks like a scarecrow at night. The reform of men's *déshabille* is one of the causes which we champion with the greatest enthusiasm. All over Europe, all through the Philippines, busy fingers are stitching exquisite nightgowns and negligés to adorn the female form in her hours of relaxation. Women, intelligent creatures, see in lounging clothes an opportunity to give full rein to their love of the beautiful, to wear soft colours and fabrics too delicate for any other usage. But what do men make of this chance to escape the daytime bondage of dark colours, serviceable fabrics? It is time women took a firm stand: if necessary, burn your husband's flannel pyjamas, broken-down felt slippers, dressing-gowns that look like awnings. Insist that he smarten up. What would be the effect on a woman, accustomed to seeing her husband flopping about in listless pyjamas, if she were suddenly confronted by him in lounging clothes such as our artist has drawn? Grey silk pyjamas, with a very fine stripe, or plain white silk ones with loop fastenings. A blue-and-white herring-bone patterned wool dressing-gown, with a long roll collar, and red morocco slippers. And we don't even blush to complain about masculine underwear. Broadcloth and other cotton shorts plus lisle shirts are by far safer than the dizzier variations. Most women feel that there is nothing more repulsive to the gaze than a man in green plaid shorts. (Continued on page 98)





DÉBUT



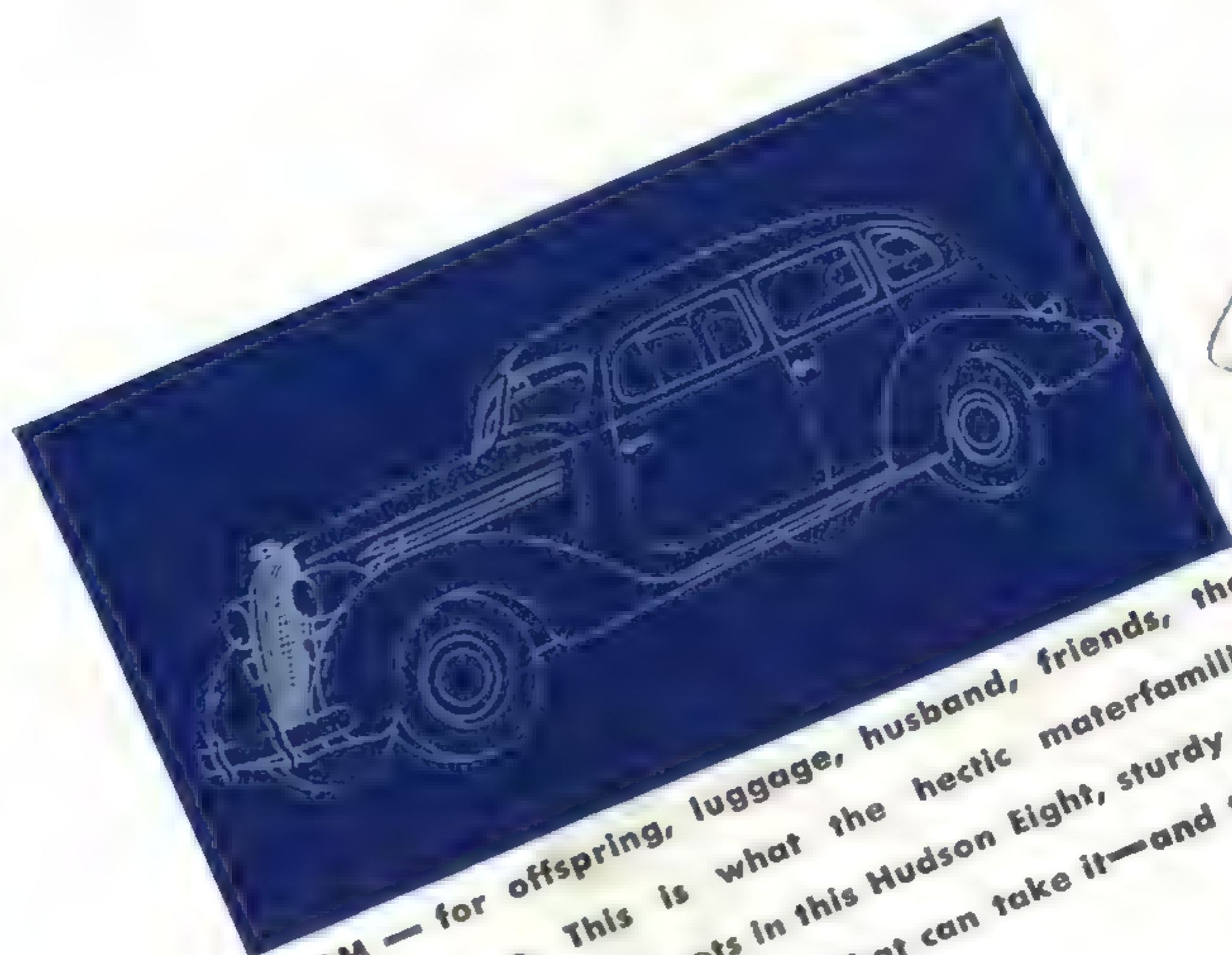
Come out in white—if you like, or the family implores. But if you want something more anti-herd, try copper: That burnished copper moire dress above, with a beautiful dancing skirt, an off-the-shoulder décolletage with two copper clips, and a mahogany velvet cape. You can find this at Best, and it will build you up with a fine reputation for imagination. Carry green orchids called *Cypripedium*. Or take a dress in shell-pink—a colour that's anything but infantile this year. Witness that radiant dress opposite, of pink-and-silver lamé, laced below its daring neck-line; Jay-Thorpe.

Nor does that exhaust the colours for an independent-minded girl. Consider silver lamé, entirely pleated, and in your hand, orange-and-blue bird-of-paradise flowers from Irene Hayes. Or a Fra Angelico blue velvet dress with a Victorian bouquet of delphinium and pinks. Or lime-green chiffon, with a Grecian gold belt, and yellow violets. And one smart girl will make history by appearing in a cloud of grey tulle or a steely grey taffeta dress, carrying a mass of brilliant nasturtiums

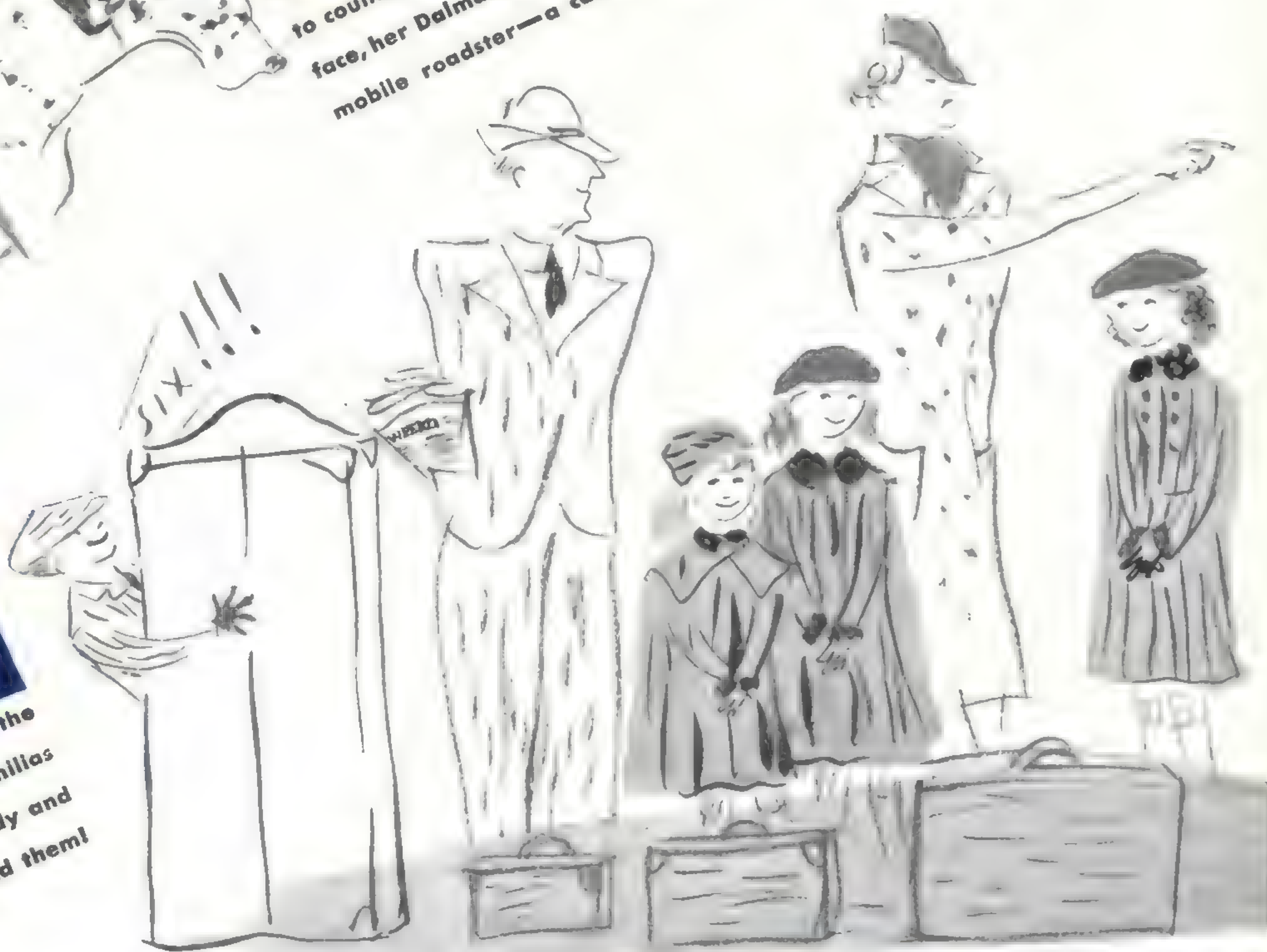
THE DRIVING FORCE



FREEDOM—her byword and her life. She dashes from town to country and back again, the keen winds whipping her face, her Dalmatians sprawling in the rumble of her Oldsmobile roadster—a car as beautiful and fleet as she is



ROOM — for offspring, luggage, husband, friends, the kitchen stove. This is what the hectic motherfamilias needs and what she gets in this Hudson Eight, sturdy and hospitable; a big, genial car that can take it—and them!

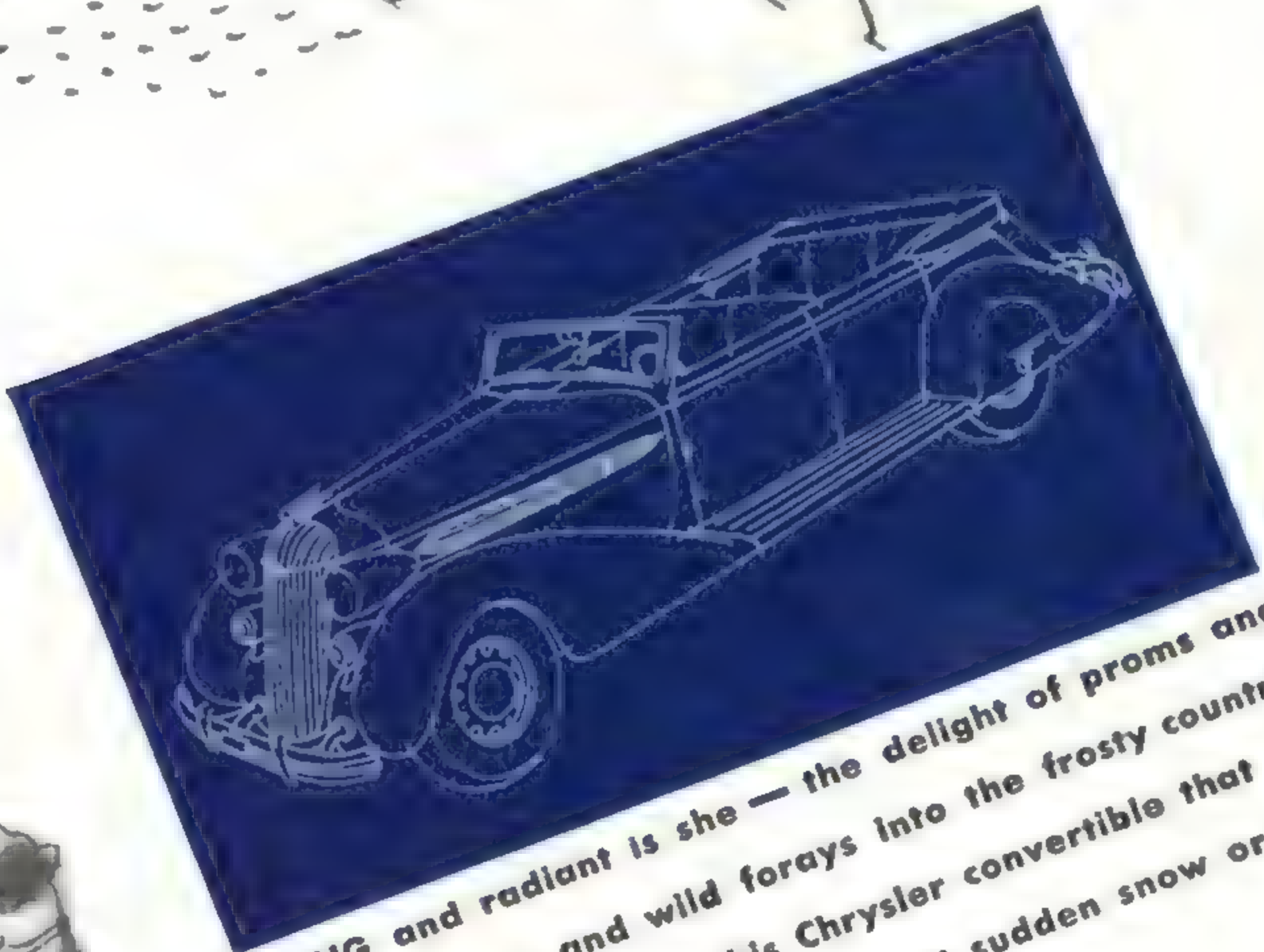
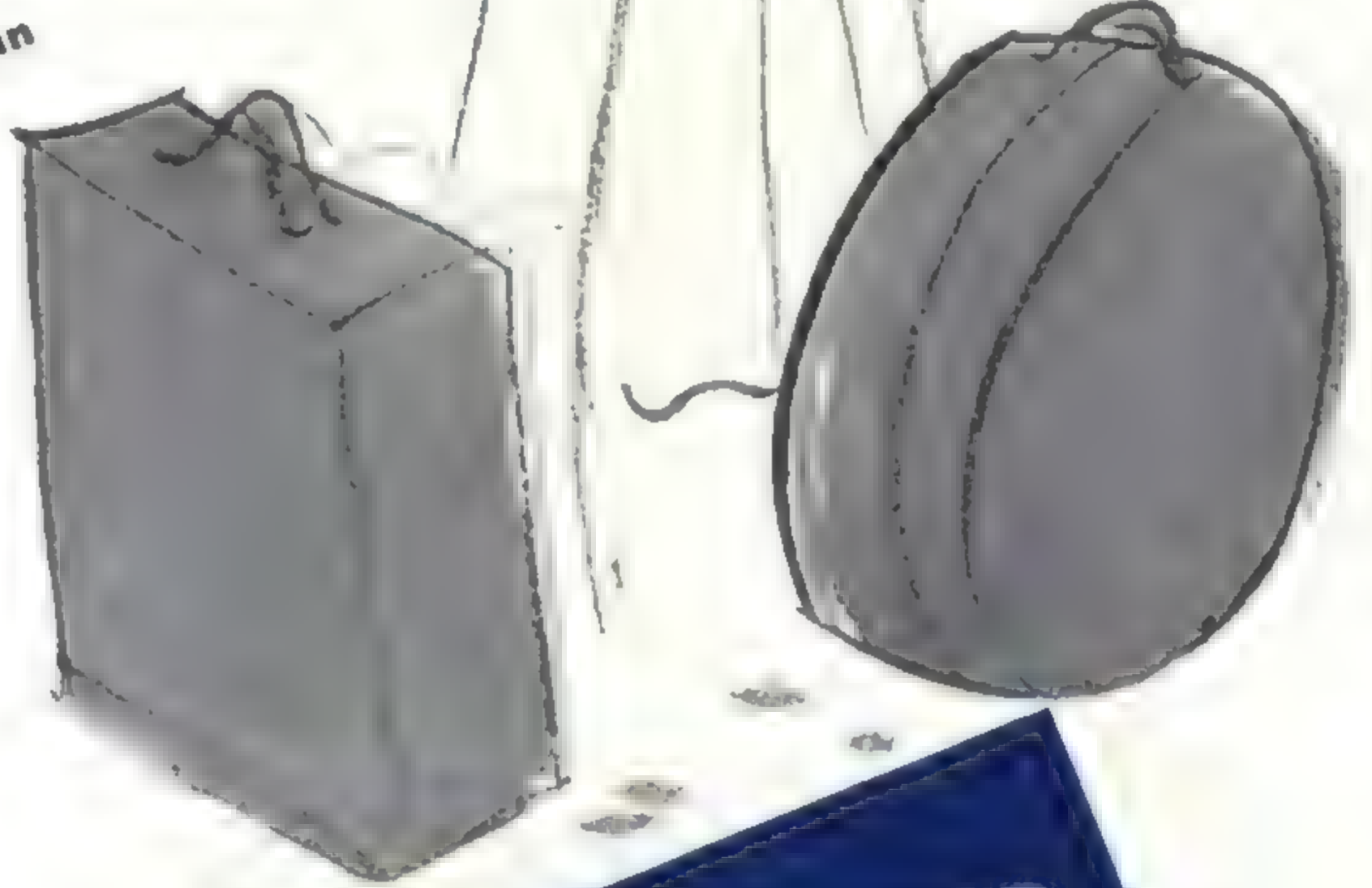


ELEGANT, worldly, hooded in velvet, shrouded in mystery—this is the woman, and this is the car she should glide in—a long, low luxurious Packard limousine that will take her, silent and shining, to all the winter galas in the city





BUSINESS is her livelihood, efficiency her need, smart-
ness her pleasure. So she chooses this Buick coupé to
take her to work and to week-ends. It's snug against
weather. And the new turret top makes it safe and sleek



YOUNG and radiant is she — the delight of proms and
football games and wild forays into the frosty country.
And so she belongs in this Chrysler convertible that can
hold six and close up cosily against sudden snow or rain



KNOCK-ABOUT hours — the constant dream of a sophisti-
cated lady weary of fine clothes and fine manners—hours
when she and a covey of foolish companions can pile into
the immortal Ford station-wagon and head for adventure

hue and cry

They are lovely and languid, these ladies, and they hate to exert themselves: they sit by the log-fire in the living-room until beseeching dog-eyes persuade them to explore the wonders of the great outdoors—but when they go, they go gaily. For the girl at the right, whose hands are tucked into fuchsia gloves, Rochas made a dark sea-green double-breasted coat of old-fashioned duvetine. For her companion, he used ink-blue wool in a skirt and box-coat—and tops the skirt with a checked

jacket. (Bendel has the skirt and jacket.) Maria Guy designed the Scotch cap and the jaunty Homberg-ish affair on the two girls.



Time was when tweeds toned in with the colours of autumnal woods, so that little women in the country, pushing their way through the undergrowth, were liable to be mistaken for rabbits and shot at by myopic sportsmen. Now we dare to go gaily in pursuit of sports—to defy the age-old tradition of sobriety for country clothes. There is not a colour in the wing of a humming-bird that Schiaparelli has not used to make the descendants of Diana prouder than peacocks. At the left, you see two ladies in vests: the very smartest thing they could wear. Under Schiaparelli's ink-blue suit is a vest buttoned with gold francs.

She who wears it also wears big gloves of wildcat fur (and she throws a wildcat coat over everything when it's cold). Bonwit Teller has the suit. For winter sports, Schiaparelli gave her companion a gros-point vest (Bergdorf Goodman), to wear with a mad skirt of baby seal, like her gloves, trapper's cap, and minaudière. Enzel encased her feet in scalloped boots.



When the trees have tired of wearing green and have changed to newly-minted gold, when the guns reverberate in the woods and the huntsman's horn makes music on the crisp morning air—wonderful and terrible the sight of hounds in full cry across the countryside!

Sweet the sound of birds falling on frost-bound earth! She (left) is glad to be alive, for Rochas made her wool suit with its lumber-jacket fasten-

ed with keys. (Jay-Thorpe imported it.) Maria Guy's felt hat. Creed's ash-green suit (centre) has an antelope yoke and an antelope muff-bag, to keep its owner's hand warm when she goes gun-less to the butts. The Bunting boots protect her ankles. Jay-Thorpe has the Reboux hat.



The hunter above and to the right has obviously never held a gun, and dislikes to see the swift flight of birds arrested by a cartridge. But nothing could keep her at home for—aside from the fact that she adores the champagne air of autumn—Creed made her tweed country suit with its swinging cape-jacket and its blouse laced cosily up to the throat. (Bonwit Teller has this.) Creed, too, made her leather bag, and Rose Valois the very Scotch cap. The breath of autumn's being is in the colouring of this suit by Vera Boréa, right, and in Reboux's hunter's felt, turned up to a high line at the back. The buttons of the suit are wonderful—circles of tortoise-shell, sprouting feathers plucked from a pheasant's breast.





B. LILLIE: HER STAGE CAP; RIGHT, JOHN-FREDERICS' VERSION



THE BIRTH OF TWO HATS

ELEANOR POWELL'S STAGE HAT AND JOHN-FREDERICS' ADAPTATION



ANTON BRUEHL



VOGUE'S SPOT-LIGHT

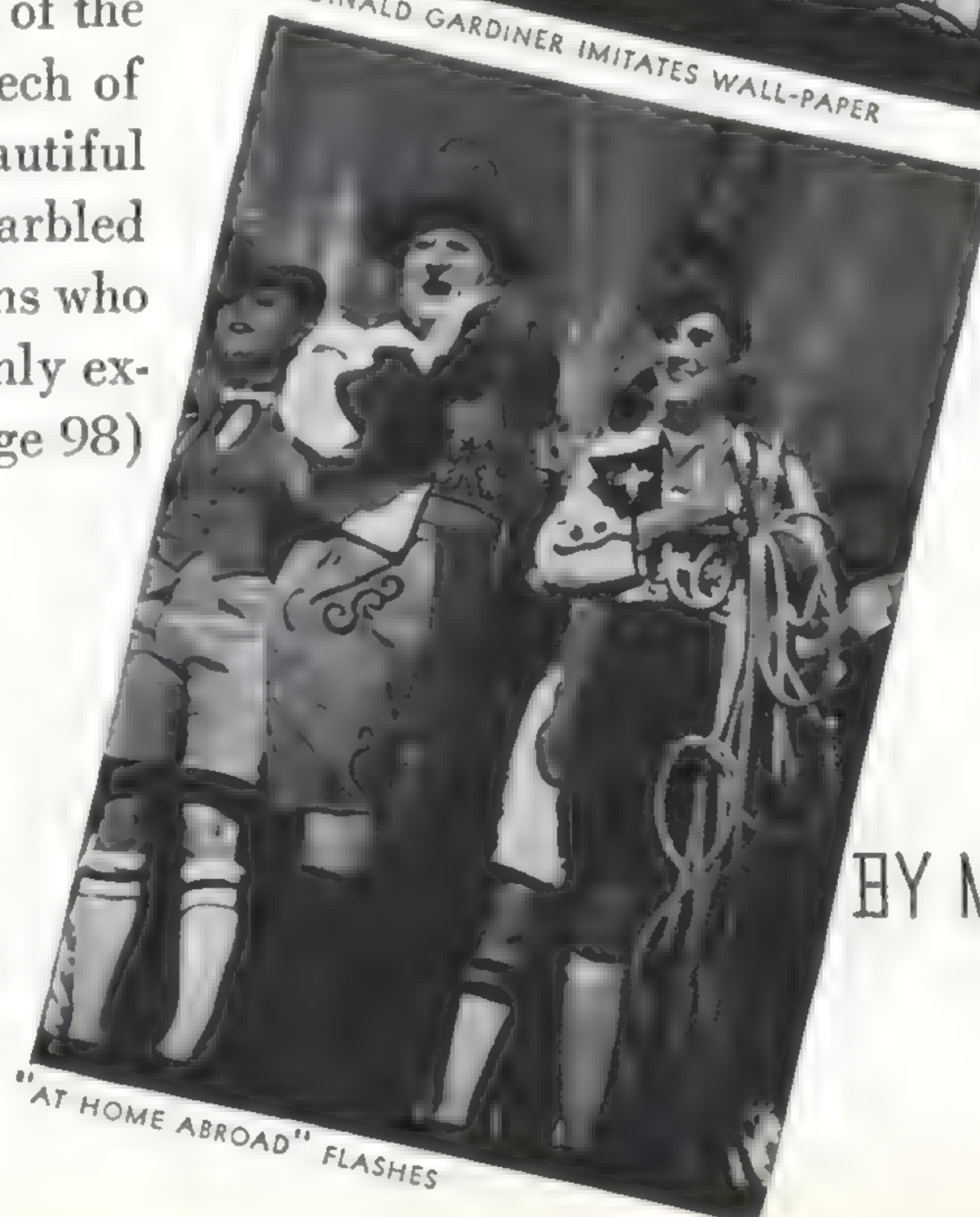
There is a conquering god abroad. Sculptors might show him as a Hermes with motors on his feet, or as a sprinter with that final anguish on his face. Showmen would herald his approach with the sibilant sandy shuffle of a tap-dancer's feet, by the tick of the ticker, or by the rapid inexorable clicking of a blind man's cane. The god is Pace. And the god is devoutly worshipped in the world of shadows—stage and screen.

Pace is a brilliant god. He has sponsored the best things America has given to entertainment: the rhythms of Ray Noble and Eddy Duchin; the dancing of Fred Astaire; the direction of such films as "The Thin Man" and "Crime without Passion"; the staging of shows like "At Home Abroad" and "Three Men on a Horse"; the precision of the Rockettes; the march of newsreels.

Pace is a murderous god. He has killed speech.

Speech is the art of the spoken word. Speech is the beauty of the union of word with word. Speech is the language of Shakspeare and all creators, dead, living, or unborn, who make human utterance more than human and more than utterance.

But the kingdom of Pace allows no time for speech. The tense god whispers into the ears of actors who have more than one line to speak at a time, "Hurry, hurry, speak it quickly, get on with it, you're holding up the action!" In the eyes of Pace, Hamlet's soliloquies hold up the action of Hamlet. At this moment, the worship of Pace has cluttered up "The Taming of the Shrew" with a flurry of inessentials, and made the speech of many actors unintelligible. Pace has cut all the most beautiful lines in the movie of "A Midsummer Night's Dream" and garbled the remaining ones in the mouths of crooners and buffoons who don't know the value of one word above another. (The only exceptions in this colossal monument of (Continued on page 98)



BY MARYA MANNES



HOLIDAY DANCE

BY INIS WEED JONES

IT WAS at a recent reception for a pretty and prominent débutante. Two middle-aged ladies of some distinction were talking to the débutante's mother. Said the lady with the boned-net collar:

"Lisa, my dear, your daughter is perfectly charming—but what poise! Really, these young people amaze me. Do you remember," turning to her companion, "our first season, Harriet?"

The lady with the Queen Mary hat nodded reminiscently.

"Indeed I do!" she said. "I was as nervous as a wet hen, and you used to tremble like a leaf at every cotillion. We weren't nearly so cool about things as girls are to-day."

The débutante's mother smiled a bit ruefully.

"I'm afraid," she said, "that the excitement of Ann's début is almost an anticlimax. You see, after her first three years as a Junior, nothing except a shipwreck could be very disturbing to her nervous system."

"And what," inquired the lady in the net collar, with some alarm, "is a Junior?"

"A Junior," said Ann's mother, "is a little girl who is in training to be a sub-débutante."

"In training—Lisa, what do you mean?"

"I mean," Ann's mother said firmly, "that nowadays when a little girl is thirteen or fourteen, she begins to learn all the feminine tricks of the trade. And if, by the time she's sixteen or seventeen, she hasn't learned how to attract masculine approval, she knows she'd better develop a talent or go to Europe, because there's no point whatever in her coming out."

"Good gracious, it sounds almost immoral!" gasped the lady in the Queen Mary hat. "Like learning to dance for the Sultan."

"You're quite right," agreed Ann's mother. "It's very like that. It's funny to watch them, of course, but it's rather ghastly, too, because you see, girls to-day can't afford to be wall-flowers. When I was a little girl and went to a party where there was dancing, my hostess saw to it that every child had

a partner. But to-day girls of fourteen and fifteen are expected not only to provide themselves with partners, but to *keep* themselves provided. They've got to be cut in on constantly. If they're not cut in on, they're stuck, and if they're stuck, they're disgraced. It's a little savage, isn't it?"

"But, Lisa," began one of the ladies, "how could you allow Ann—"

"What could I do, Aunt Harriet? Every other child Ann knew went to holiday dances. Ann wanted to have a good time, too."

Ann wanted to have a good time, too. . . .

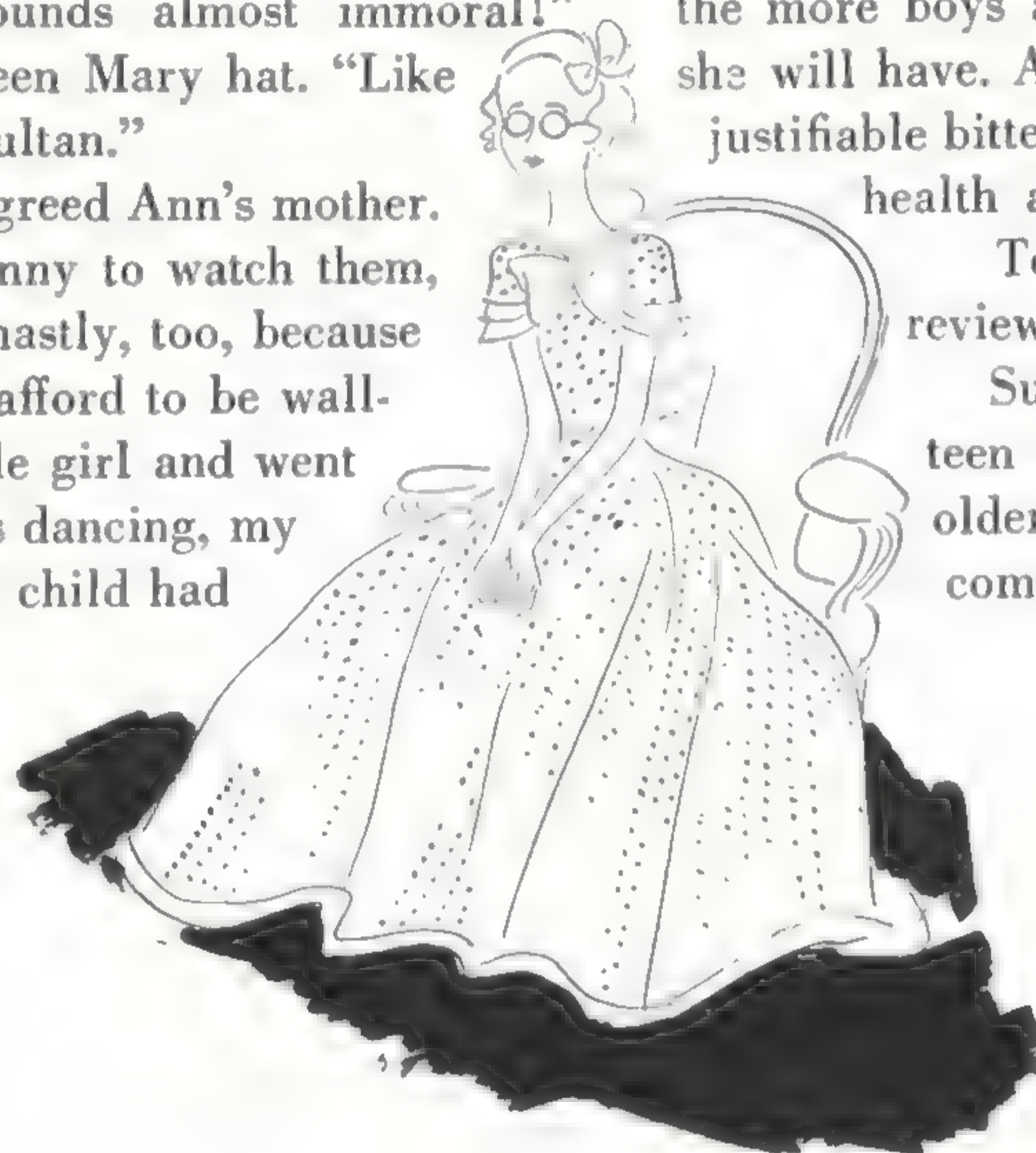
It is in just that sentence that all the irony of the present social situation lies. For of course Ann wants to have a good time. But she is no longer in those illusory years dedicated to magicians, ice-cream-and-cake, and Going to Jerusalem. She has reached grim adolescence, when parties are no longer parties, but one vast competition.

And so all the Anns and Peggies and Nancies are sucked merrily, merrily, merrily into the machinery of a social system that would be enough to grey the hair of the strongest-minded mother of any of them.

It should be said right here, however, that it is not the existence of the dances that drives most parents mad, but the system on which they are run. No one questions the advantage, especially in large cities, of parties which will draw together children of the same age, who might not otherwise have an opportunity of meeting one another. If a girl is making her début in New York, or Boston, or Chicago, the more boys and girls she knows the better time she will have. All very well, say their parents with justifiable bitterness, but is it necessary to ruin their health and dispositions in the process?

To answer this question, we must first review the system:

Subscription dances for girls from thirteen to débutante age and for boys a bit older are run by committees, usually composed of (Continued on page 96)





ANTON BRUEHL

STRAIGHT SCOTCH

Boil lichen, pluck heather buds and bracken, mix onion-skins and peat soot—it's a witch's brew from the Hebrides to colour these tweeds and tartans. A clever girl hunted the Highlands for the best that Scotland could weave (her search is described on page 111) and brought it all back to Altman's. Above is an example: A kilted tartan, white silk blouse, round black felt Balmoral bonnet—together they give you the spic-and-span air of a good child. Tailored gold watch from Hamilton



ANTON BRUEHL

You'd swear it was an inch thick, this spongy casual coat of dull blue-and-purple tweed from Britain. Under it is a dull blue wool dress with a simple suede belt, over it a Maria Guy blue felt hat. Jay-Thorpe has this dress, hat, and coat for town and country days

Creed built this brown-and-beige two-piece tweed dress for town: a jacket belted and buttoned in leather, a skirt with an inverted pleat, a beige kasha scarf, and a prize-winning yellow dahlia on the lapel. As British as Bond Street. It's imported by John Wanamaker





★ GEORGE PLATT LYNES

ATTITUDES

TROUBADOUR, left, voluminously skirted, marigolds in her hair—against a Lurçat screen. Elizabeth Hawes made the gown of a strange rough beige silk embroidered in brown and gold

SWEET YOUNG THING, right, in cool turquoise-and-silver lamé, banded in silver at hem, neck, and sleeves. Muriel King designed this for Altman. The jewels on both pages are from Olga Tritt





PARIS SAYS ...

Dinner-Suits One well-known Frenchwoman went out the other day and ordered six—yes six—of a certain Paquin dinner-suit—each one in a different fabric. That's what Frenchwomen think of dinner-suits. They like the jackets to be little boleros or Etons like those above: the short black linen one, with wide black-and-white striped linen revers, or the black crêpe Eton, or the grey blue crêpe monkey jacket that is embroidered with red scrolls and worn with a red blouse. For the South, women are ordering black or white linen ones left and right.

Spanish The air is filled with Spanish rumours. Boleros—short, tailored, and with wide Spanish caballero shoulders. Skirts climbing high and jerked into front drapery—like the one above, centre. Hats with upturned brims, or caps with roses stuck on one side or gold tassels—there's one on the hat at the right, above. And Madame Karinska (she who does such wonders for the French stage) is making small three-cornered shawls of gold lace with large red chenille blobs.

Drama On the night when you don't wear the informal Eton suit—dress up to play a spectacular rôle: angelic, theatrical, Eastern, Greek, Spanish, something with flair and personality. And live up to it, even if it takes a lot of doing, from the deep or pale red of your nails to the curls on your head and the shoes on your feet. No longer will you want to go out at night in a simple little black evening dress.

Beads That handful of Frenchwomen who are a step ahead of every one else have lately rediscovered the chic of beaded dresses. They've been running to Mainbocher for his new ones cut ascetically with long sleeves and magnificently embroidered with pastel beads. Countess di Frasso came back to New York recently with a beauty—very like one of those photographed on the opposite page.

Veils Mark our words, veils will be more important than hats. Agnès makes one that is literally a cape—that's it at the extreme right—a circle of chenille-dotted tulle thrown over the head. *Over* it, you thrust a flower, or a diminutive hat, and presto! your head is a glamorous thing. Talbot even flies a veil from the point of a peaked cap or binds a wool veil over the eyes like a mask. (Continued on page 94)





MAINBOCHER'S LONG-SLEEVED DINNER-DRESSES OF PASTEL BEAD-ENCRUSTED LAMÉ; JEWELS FROM VAN CLEEF AND ARPELS

CECIL BEATON

YOUNGER SETS

CECIL BEATON





MISS MARY GOETCHIUS

NELSON



LADY MARY BRIDGET PARSONS



(LEFT) MISS VIRGINIA GILLIAT • (ABOVE) MISS BARBARA HOPE GATINS

• The Youth Movements of Britain and America agree on one thing: casual hair. "We like hair you can put a comb through," say the Mayfair maidens, "and flowers in." "And we," add the American débutantes, "like loose waves and a centre part—if you can get away with it." In any case, they leave the fantastic, complicated hair-dos to their elders.

• Miss Mary Goetchius has her candid centre part done at the New York Junior League Shop. Lady Mary Bridget Parsons twines her hair with English ivy. From Miss Barbara Gatins' American brow, Charles Bock ripples loose waves. From her British brow, Miss Virginia Gilliat, opposite, brushes smooth curls and adds flowers. Miss Gatins' dress is from Bonwit Teller; Miss Goetchius' from Elizabeth Hawes. Marcus jewels



WRAP FROM BEST



NELSON

ALTMAN

VOGUE'S FINDS OF THE FORTNIGHT



BLOOMINGDALE'S



SAKS-FIFTH AVENUE

LORD AND TAYLOR

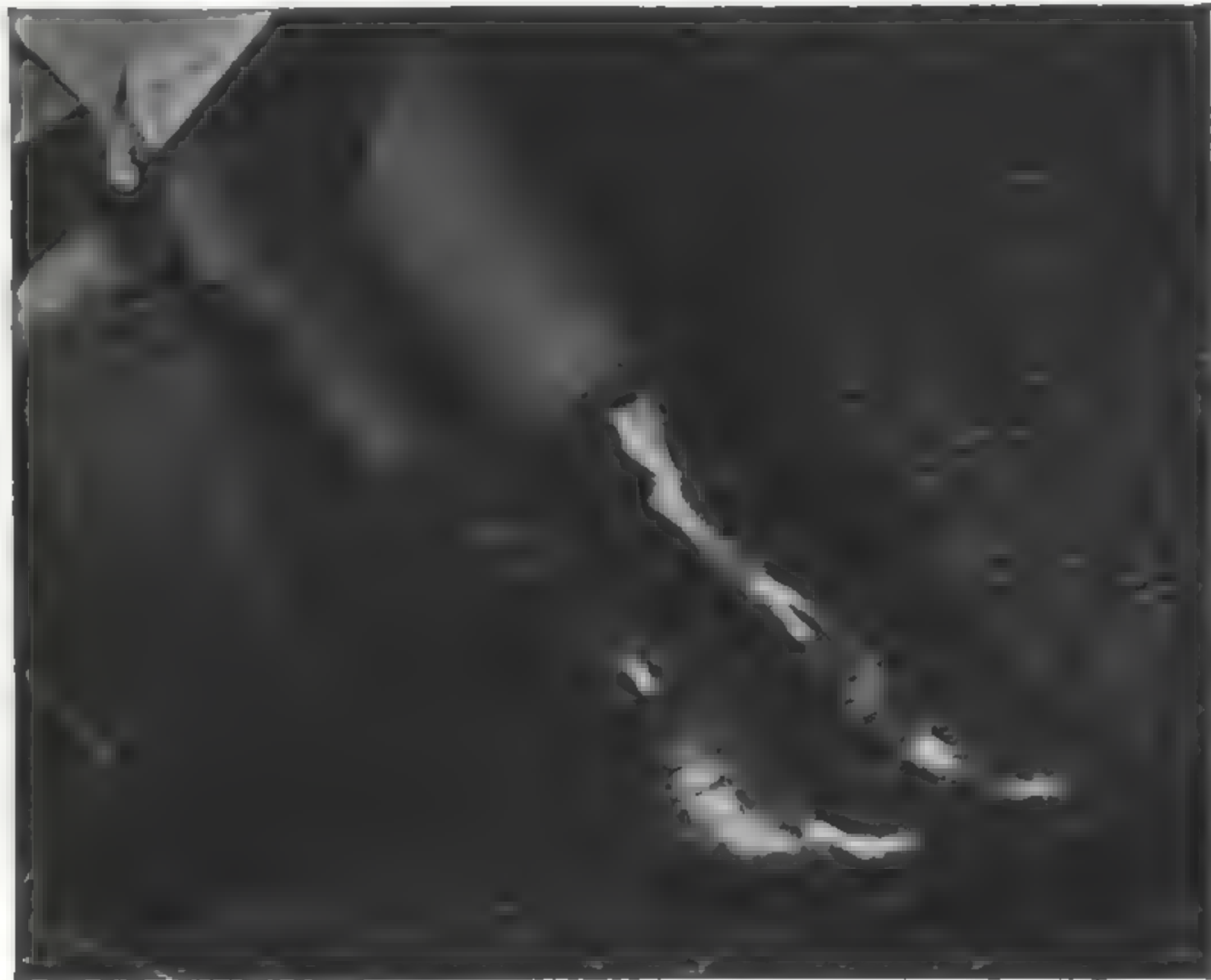
DINNER-SUIT FROM RUSSEKS

- She "accepts with pleasure" and goes forth to conquer in that sculptured column of heavy sheer silk crêpe, above. Panels flow down the back and are caught under the hem. Black, white, colours; \$40
- She's going to her own coming-out party in a dream of chiffon (above, second), fresh and new to see. Rhinestones stud the slings banding the arms. It may be had in white, black, and jewel tones; \$30
- She is having cocktails with Princeton's Pride. A puff-sleeved lamé bodice (upper right) climaxes a skirt of Stehli's heavy sheer crêpe. In colours and black; \$35
- She's restaurant-dining and going on to the play. Her young man is not dressing. Perfect for this—the afternoon-length dress (right), of black-and-gold lamé, with a jacket to match and drifts of bright chiffon knotted at the neck. Also obtainable in brown-and-gold; \$50
- She will applaud "Jubilee" and hum its tunes at supper in the Persian Room. An impressive entrance can make the evening. For her, the black Lyons velvet wrap (far left); big-sleeved, with a prim little collar of white ermine and a white satin lining. In sizes for misses and junior misses; \$40
- She's country-bound for the week-end. Her black lace dinner-dress (left), incredibly packable, has the new, narrow, deep V décolletage. An antique gold-and-jewelled buckle hitches the belt. Women's and misses' sizes; \$50
- FOR A LIST OF SHOPS in other cities throughout the country that have the models on these pages, turn to page 114





TONI FRISSELL



STORM TROOPERS

COUNTRY DAYS and squalls of rain blotting out the sun. Marching through paddock sludge (opposite), a natural gabardine trench coat (Peck and Peck); Goodrich's brown, low-heeled Shuglovs (shown in close-up); from J. and J. Slater At ease (extreme lower left): a blue-and-brown Cumberland tweed suit, under a thin blue oilskin coat. Snapped snug around the ankles, brown Firestone overshoes, alligator-marked. Brown sweater and brown felt cloche. All from Macy's TOWN DAYS, with rain ricocheting from pavements. For these, U. S. Rubber's crêpe de Chine raincoat (below), loose enough to pull on over a coat; and U. S. Rubber's storm Oxfords, cut to cover the insteps. (Shoes from Bloomingdale's) Dancing feet, luxuriously warm in Cambridge party boots of white fur and rubber, step out of a Packard town car. About their owner, a drift of ermine hugged close over a white satin dress. Costume and boots, Bergdorf Goodman







ENGLISH ROMANTICISM

A famous artist once said that he preferred Englishwomen to all others, not because of their beauty, but because of their individuality. Whether you agree with him or not, it is true that an Englishwoman seems by nature something of a rebel and an individualist. Most American women achieve smartness by adhering perfectly to the current fashion rule; the Englishwoman achieves it by being the exception. Used, perhaps, to the grand gesture in living—to noble backgrounds and lofty portals—she is not afraid of making the grand gesture in dressing. Romantic and picturesque, she can disregard the latest prevailing fashion, and still achieve an air. Above, The Lady Aberconway is a notable example, sweeping up the great staircase of her London home in rich silks that are timeless in their dignity and charm. And, on the opposite page, Mrs. Oswald Birley—wife of the painter and mother of the pensive Maxeen—is a Renaissance vision

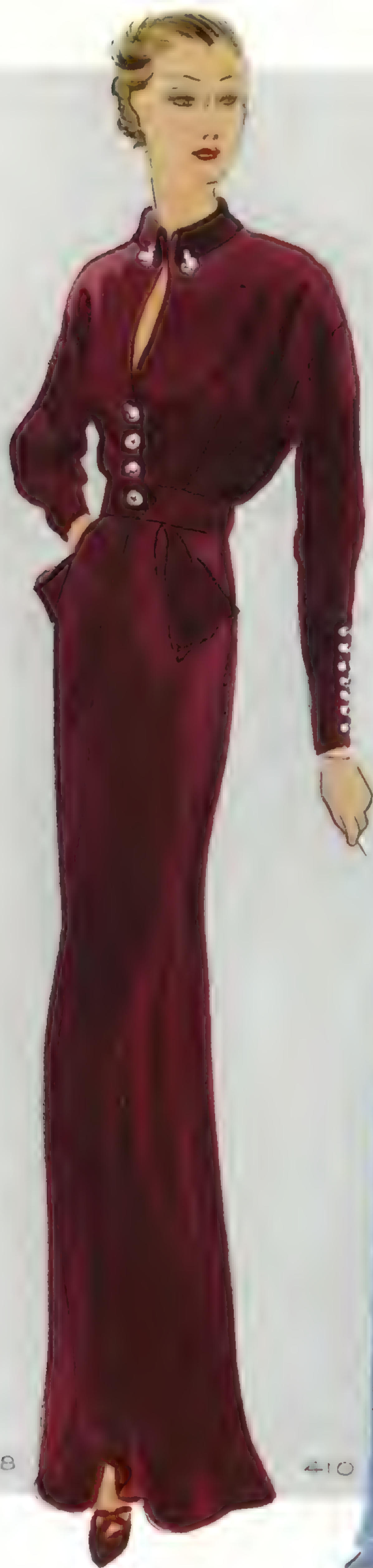


- Just in time for the holidays—to fill that hole in your wardrobe. Is it an afternoon dress you need? Or an important gown for holiday parties? Whatever it is, one of these models will solve your problem
- FROCK No. 407—An afternoon frock with a lot to recommend it: huge, graceful sleeves, shirred front, draw-string neck-line. Smart in a ribbed Crown Rayon from Joseph Berlinger. Designed for sizes 14 to 42
- FROCK No. 411—Another afternoon frock, for any age, with chic in its pleated skirt, wide girdle, and roll-collared guimpe. Colour contrast is an important detail this season. The fabric might well be D. I. and C. H. Stern's Crêpe Rusticana. Designed for sizes 12 to 20 and 30 to 38

- FROCK No. 406—A frock to wear all day, except for the most formal moments. The collar gives you a nice shoulder line, and the fabric is Juilliard's rabbit's-hair worsted. Designed for sizes 12 to 20; 30 to 38
- FROCK No. 408—A dinner-dress with long straight sleeves, buttoned below the elbows, and with amusing stand-out pockets. For this, Crystelle velvet from the Shelton Looms is perfect. Designed for sizes 12 to 42
- FROCK No. 410—An evening gown for gay evenings. The floating panels may trail regally behind you or bind your waist, to knot at one side like a girdle, for those evenings when you dance. Mallinson's Indestructible Chiffon gives it grace. This is designed for sizes 14 to 42

Yours for the making

THESE DESIGNS FOR PRACTICAL DRESSMAKING



408

410

FOR OTHER VIEWS, SEE PAGE 90

MADAME TRIES HER HAND

IN HER PARIS KITCHEN

MAYBE Colette started it. She is an enviable sight, apron tied around her waist and contentment on her face, as she prepares the *galettes* and *vin chaud* for her tea-parties. Or perhaps it's just the periodic yearning of complex minds for simple pleasures. At any rate, cooking has become the new social accomplishment of Paris. The great national talent is replacing politics, the ballet, and even the "*vie intérieure*" as a dinner-table subject:

"I made the whole dinner last night without getting a single spot on my apron." . . . "I hear that Marie-Blanche has a new electric refrigerator." . . . "You see, I always use just a drop of Madeira in the sauce, and my professor agrees with me that it is much better than lemon."

These new enthusiasts trek over to the Sorbonne for lessons. There is no room for amateurs in such an important matter. Matutinal discussions with her chef have always been a vital part of the day of a French hostess, and she must know what she is talking about. Now, it is only one step further to take a hand herself, perfect a *spécialité*, and gather a small, but admiring audience for her new talent.

Some of the most unlikely people are cooking. The Hon. Mrs. Reginald Fellowes has had a perfect little kitchen built in next to her sitting-room and, if you think this is an idle gesture, consult some gourmet who has exclaimed his way through a dinner prepared by her own white hands. André Dubonnet's new super-kitchen is the pride of the household, and nightly it is invaded (Continued on page 88)



COMTESSE ALEXANDRE DE CASTÉJA HANDLES A CRISIS

COMTESSE CHARLES DE POLIGNAC STIRS THEM UP

COMTESSE DE MAILLÉ CRACKS DOWN



COMTESSE JEAN DE VOGÜÉ IN AN ACT OF VALOUR



COLETTE WATCHES THE POT





SHOP-HOUND FOLLOWS THE CENT

THE name of Clifford Stark is probably a new one to you, but you'd better make a mental note of it, because it's going to be heard from. Mr. Stark is a young man who has a salon at 6 East Fifty-Second Street, and a very interesting career behind him—not to mention before him. He has always wanted to be a designer of clothes; but, what with one thing and another, he found himself taking a degree at Oxford, and, then a law degree in his native California. Immediately after that, he presented all his diplomas to his family and started off on the career that he had mapped out for himself—the designing of clothes.

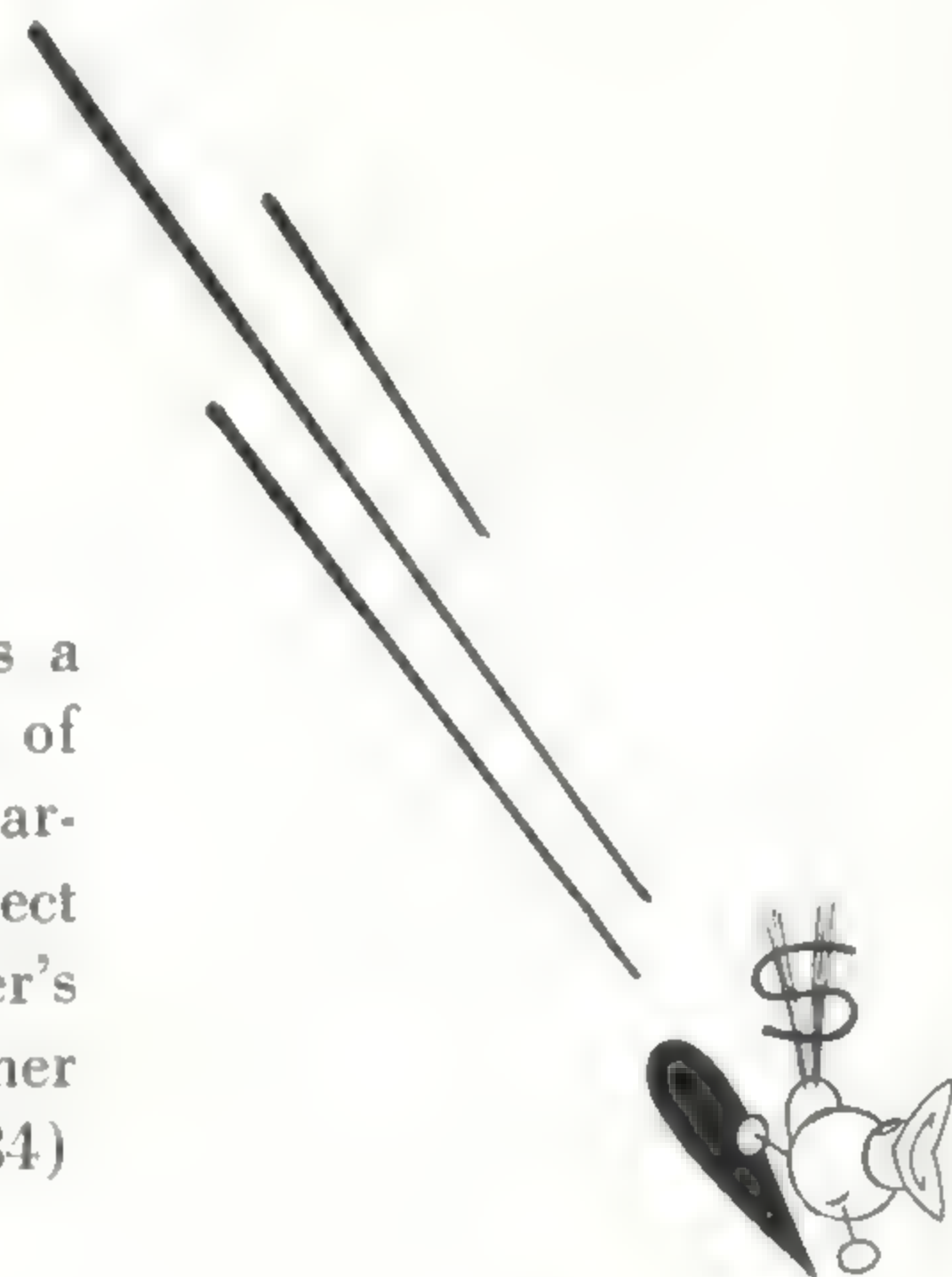
HE studied in Paris with Mainbocher; he went to Italy, and studied colour from the famous paintings there; then he went to England and Scotland and studied making tweeds. Such master minds as Rodier and Duchamp design fabrics for him—fabrics that you won't find anywhere else. One of the most beautiful things about Mr. Stark is that he's far more interested in artistic than in financial success. A day or evening dress costs about \$125, and up. And when Mr. Stark makes a dress for you, he'll never make another one like it. Let one of your friends try to get a similar one, and she'll try in vain.



AS one Briton said, "What is home without an aspidistra?" I, myself, have always believed in plants, as a necessity for practically every scheme of decoration; at least, I've believed in them ever since I saw some of the new ones that Max Schling has, in his shop in the Savoy-Plaza. These new kinds don't die for ages, but, on the other hand, they don't live until you begin screaming at the sight of them. The prices vary, of course, according to size. And, by the way, don't forget that Max Schling loves nothing better than to create beautiful débutante bouquets, for any costume and any type of hair and colouring.

ALTHOUGH playing backgammon is one of those things I haven't got around to yet, nobody can say I don't know a good-looking backgammon table when I see it. Jane Smith, Inc., at 135 East Fifty-Sixth Street, has a very new one. At least, it looks like one table, but is really three—being, in fact, a nest, of which the smallest table is about thirty inches high. Except for the actual playing surface, which is of cork, all three tables are made of mirror. This trinity, with either plain or coloured mirrors, costs about \$175—which includes three handsome sets of men, dice, dice-boxes, and doubling blocks.

THE new salon of Jessie Franklin Turner, on the main floor at 410 Park Avenue, is a shrine worthy of her lovely tea-gowns and evening clothes. It has squashy divans of Tunisian-green velvet; satin curtains in a strong, clear Chinese yellow; black carpets; and ice-white walls—the cool, greyish aqua-white of an iceberg. It's a perfect background for the exquisite, haunting colours that are dyed in France from Miss Turner's own dyes, and can't be copied; and the rich and strange fabrics for which Miss Turner scours the entire globe. Not long ago, she brought back some (Continued on page 84)





They asked her for the recipe

WHAT a compliment it is to be asked, after a particularly successful luncheon or dinner, for "your recipe for that delicious soup."

And what a credit to your ability as manager and hostess when you tell them that the soup so greatly enjoyed for its fine home flavor was Campbell's. No matter what you're willing to pay, you cannot buy finer soups.

More and more women everywhere are serving Campbell's Soups because of their appetizing home quality. For it is to genuine methods of home cooking, such as you employ in your own kitchen, that Campbell's Soups owe their unfailing appeal.

Your luncheons and dinners are well on the road to success when they start off with a good soup. Also, with Campbell's Soups as your standby, your marketing is simplified, and your time saved. And it is so easy to have quickly a soup that everyone will praise—you simply add water, heat for a minute or two, and serve.

Here is a soup with the unmistakable home-like touch, and ready almost while you're thinking about it—Campbell's Noodle with chicken. Plenty of choicest egg noodles in a delicious broth, made still more tempting with pieces of tender chicken meat. A great favorite. Serve it tomorrow.

CAMPBELL'S ON THE AIR

Wednesdays

George Burns & Gracie Allen
—new program—8:30 P. M. E. S. T.
—7:30 C. S. T.—9:30 M. T.—8:30 P. S. T.
Columbia Network—coast-to-coast.

Fridays

Dick Powell's "Hollywood Hotel"
—all-star revue—9-10 P. M. (E. S. T.)
Columbia Network—coast-to-coast.



21 kinds to choose from . . .

Asparagus	Consommé	Ox Tail
Bean	Julienne	Pea
Beef	Mock Turtle	Pepper Pot
Bouillon	Mulligatawny	Printanier
Celery	Mushroom (Cream of)	Tomato
Chicken	Mutton	Vegetable
Chicken-Gumbo	Noodle with chicken	Vegetable-Beef
Clam Chowder		

LOOK FOR THE RED-AND-WHITE LABEL

Campbell's
NOODLE WITH CHICKEN SOUP



JEWELLED CROWN SET

The newest of the distinguished gift sets by Prince Matchabelli . . . small cigarette case and powder vanity . . . both in dull gilt finish, surmounted by the regal Matchabelli Crown, \$12

The inspiring Matchabelli Perfumes, \$4.50 to \$53

At the better shops

Prince Matchabelli



MARTINUS ANDERSEN

Two new Weil inspirations for the little gift: a white leather box for the "Zibeline" powder, and lipsticks with their ends encrusted with brilliants

DISCOVERIES IN BEAUTY

IT MAY just be November fifteenth to you as you read this, but it is also less than six weeks to Christmas, and that is something to stop and consider. The next issue of Vogue will be overflowing with gifts of every kind, but, being especially forehanded, we have assembled a few ideas for you here and now, of the "little gift" variety that can so easily be bought in advance. For example, observe above that handsome white leather box full of "Zibeline" powder and the ivory lipsticks with their glittering ends of brilliants. Either or both would be happy inspirations for tucking in the toe of a fastidious stocking. The box has great distinction, and the powder has the beautiful "Zibeline" scent and is fine and clinging. You are sure to see the lipsticks emerging from smart evening bags with all the assurance that belongs to beautifully designed possessions. The Weil Company, who creates these accessories, has a distinct flair for chic in their products, and one of their latest inspirations for orchidaceous ladies to give or receive is an enchanting velvet pillow with diaphanous French flowers, impregnated with sachet. The smaller of these can go in the evening lingerie drawer, and the larger on a chaise longue would be a touch of giddy elegance. You will find the pillows and the other Weil products in the smartest shops throughout the country.

• If you use the Martine Haubret preparations, you are undoubtedly wedded to them, as all their users seem to be. And if so, here is something to suggest to those who want to give you a little gift you really want. The herb soap which seems to clean the skin with such hygienic thoroughness is done up in the most attractive manner—four cakes in a box of that smart-looking material that looks like beige wood. If no one offers to give it to you, you could buy it for yourself.

• A special gift for a gentleman has been designed by the Ferd Mulhens Company, designated succinctly, "4711-Sir—A Gift for Him." Men always like "4711," and you could do much

worse than buy these handsomely boxed sets by the half-dozens, and cross off the minor-gift men on your list with one quick gesture. The "Sir" set includes a shaving cream, an "invisible" talcum for men, and a flask of after-shaving lotion. The gentleman who misses his train would also appreciate the sight of these in a guest bathroom. The Ferd Mulhens products can be found in shops throughout the country, but, if you have any difficulty in locating this newest one, we can tell you a convenient shop from which to order it.

• There is far more to a fine hair-brush than meets the eye. When you invest in one, you should know something of its fine points, because, if it is a good brush, it should have enduring as well as endearing qualities. When you encounter the new Patrician brush by Pro-phy-lac-tic, you will see something not only handsome to look upon, but made for good hard usage. The Patrician has a back of satin-wood and a blending of natural bristles. The bristles are very resilient—the technical reason for this being the fact that much of their natural oil has been retained—and they get right down to the scalp to do their good work. The bristles are set in the wide-spaced, wave-like formation which divides the hair into strands as it is being brushed and which has given these brushes their name of Stranzit. One of the claims for these Stranzit brushes is that they can brush the hair without endangering any wave, and a little booklet comes with each one telling you just how to do the brushing. For all those who think that buying a new hair-brush is an important gesture, the Patrician is an item for consideration, especially since its cost is under four dollars.

• Even if honey were not thoroughly established as an ingredient with properties beneficial to the skin, it is pleasant to think of a cream with honey in it. Like milk and almonds and lemon-juice, such an ingredient gives you a sort of confidence in its virtues. And the Jenné D'Or Honey Skin Food (Continued on page 82)

COME...JOIN THE REVOLUTION AGAINST BIRTHDAYS!



Inevitably, inexorably, Nature records the age of a tree...a relentless line for every year. Nature would write the sum of your years as plainly in your face...unless you revolt!

If you oppose the idea of each birthday leaving its record in your complexion...listen to Marie Earle's anti-birthday plan.

Marie Earle has no notion of stopping the planets in their courses. She *does* propose to keep alive that starry, glowing look which can afford to meet another birthday gaily.

Her plan is simple, but so effective. It is based on sound knowledge of the skin, and the influences that make it duller and coarser with the years. Marie Earle has created a Basic Treatment of 3 preparations.



Marie Earle

First, a penetrating cream of exceptional richness—the famous Marie Earle Essential Cream. You use it twice: once to cleanse, again to nourish. Over the second application you spread Cucumber Emulsion. This preparation speeds penetration and acts on discolorations, clarifying and whitening the skin. Just ten minutes of these two creams do more work than a night-long application of any ordinary preparation!

Finish with a dash of Eau Antirides, Marie Earle's vintage lotion which stimulates *gently*, without a trace of irritation. Now, ask your frankest mirror if your complexion doesn't look more gloriously alive!

All three preparations cost but \$3. If your skin requires special attention, consult the trained Marie Earle representative in your favorite shop.

In New York, visit the Marie Earle Salon. Treatments are \$4.50. 714 Fifth Avenue. Circle 7-5818.

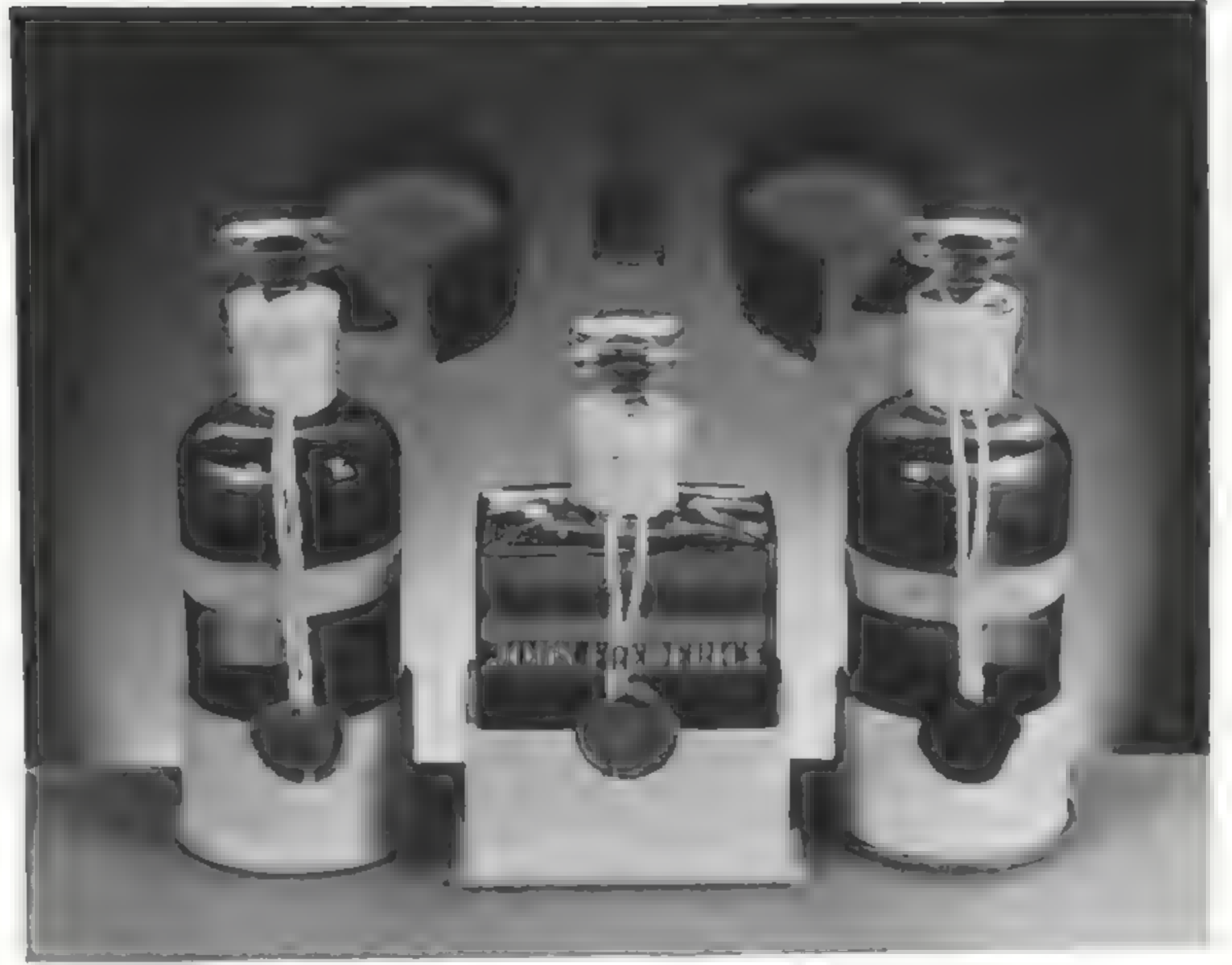
Marie Earle's Essential Cream, \$1 to \$5 . . . Cucumber Emulsion, \$1 to \$3 . . . Eau Antirides, a soothing and delightful freshener, \$1 to \$3.25.

LUCIEN
LELONG

PRESENTS

Indiscret

HIS NEWEST PERFUME



John-Frederics, wishing to see beautiful faces beneath their hats, have provided tonics for cleansing the skin and making it firm and fine

DISCOVERIES IN BEAUTY

(CONTINUED FROM PAGE 80)

bears out this feeling by being a generally satisfactory preparation for keeping the skin in soft, smooth condition. This is one of a group, made by Madame Jenné. The Astringent Lotion contains ingredients recognized by the medical profession as curative for minor skin irritations. The Cleansing Cream has a light, creamy consistency that proves effective in dislodging dirt and make-up. And the Liquid Balm Cream is one of those double-action preparations that provide a smooth powder base and a softener at the same time. You can order the Jenné D'Or preparations direct from the maker at 545 Fifth Avenue.

- The exciting quality that always vibrates from a hat by John-Frederics has managed to invade the beauty preparations which these gentlemen are producing—and are producing hand over fist, since there has been a continual demand for these tonics ever since they were first pulled out of a hat, so to speak. There are only three tonics in the series, one for ladies with dry skins, one for ladies with oily skins, and one for gentlemen with any kind of skin. Whatever your

skin, one of these tonics will cleanse it till every particle of dirt and make-up is gone, will give it a fresh, fine glow, and leave it ready for make-up. These tonics are pleasant to use—clean and fresh smelling and a dramatic lavender in colour. You can see their diverting bottles above, Gargantuan in size and tied up with rope. They are put up in boxes that are covered with sackings and printed all over with John-Frederics.

The arrows that you observe in the background in the picture are the gold bracelets and clip that are making their début in celebration of the new John-Frederics perfume "Golden Arrow." In New York, you buy these tonics and the perfume at 501 Madison Avenue, but they are also available in one smart shop in several of the larger cities throughout the country. If you would like to know the shop in your vicinity, we will be glad to supply the name.

- If you are one of those who prefer to use liquid preparations on your face, Gaston de Paris has some fine suggestions for you, for all of his beautifying (Continued on page 83)



MARTINUS ANDERSEN

The Gaston de Paris products are put up in these smart hygienic-looking containers. They are described above. Available at Saks-Fifth Avenue

MY DEAR,
you look perfectly lovely...
what *have* you been doing
to yourself?



Don't you wish your friends would say that to you? Don't you wish your mirror would say the same thing without prejudice of friendship? Then the practical thing to do is to stop wishing and telephone Elizabeth Arden's Salon this very moment. Tell them you want to be made over completely. Arrange for a consultation and discuss your shortcomings frankly!

Farewell to persistent pounds!

Miss Arden's Directress of Exercise studies your figure and maps out a program to make it quite perfect. You agree to try it for a week. The Giant Roller kneads you, the Ardena Bath melts you, rhythmic exercises train you into firm, slender, lissome lines. And you enjoy every minute of it!

Farewell to aging skin!

If you're troubled about the texture of your skin, Miss Arden will suggest a Velva Cream Mask Treatment. Its refining properties are amazing. At the same time, it changes dullness to sparkling clarity touched with a warm glow of color. It tones drooping muscles, too, and absorbs puffiness under the eyes until it actually remodels your face. Or perhaps fine lines are worrying you—or out-and-out wrinkles. Then Miss Arden advises the stimulating Sensation Treatment to remedy the dryness that makes your skin line so easily.



Farewell to breaking nails!

When they do your nails at Elizabeth Arden's Salon, they smooth Nail-O-Tonik Oil over the entire nail, getting it well down under the cuticle where the new nail is growing in. Nail-O-Tonik Oil will make the young nail strong, healthy and smooth. Nail-O-Tonik Oil Enamel Polish contains the same effective tonic. They buff it on to protect the nails before applying liquid polish and again over the polish to heighten its lustre.

A new complexion—Cameo Illusion!

Elizabeth Arden started the new vogue of using *two* powders. She smooths Cameo Illusion over Illusion Powder to make you look not powdered at all but blessed with a porcelain-



smooth complexion all your own. And the best of it is one application of Cameo Illusion clings so long that you actually use less powder.

If you cannot come to the Salon

follow this régime at home. Night and morning cleanse with Ardena Cleansing Cream which cleans the skin thoroughly; freshen with Ardena Skin Tonic to stimulate and bring up your color; and soothe your skin with

the lovely Velva Cream. You can even give yourself Home Treatments with the new Velva Cream Mask or Sensation Salve, both of which are now available for home use.

Ardena Cleansing Cream . . . 81, 82, 83, 86
Ardena Skin Tonic . 85c, 82, 83.75, 89, 815
Ardena Velva Cream 81, 82, 83, 86
Orange Skin Cream, 81, 81.75, 82.75, 84.75, 88
Velva Cream Mask 85
Sensation Salve 85
Nail-O-Tonik Set 81

*Write for Miss Arden's latest booklet,
 "The Quest of the Beautiful."*

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK

© 1935 EA

Udall and Ballou sponsor new creations in the modern design, patrician in classic simplicity.



Ring—Alternate bands of rubies and diamonds

Bracelet—Oblong blocks of diamonds and rubies

Clips—Platinum with round diamonds

at the *Udall and Ballou* salon
Fifth Avenue at 57th Street, New York City
NEWPORT PALM BEACH

SHOP-HOUND FOLLOWS THE CENT

(CONTINUED FROM PAGE 78)

of the gorgeous ceremonial robes that are worn by priests of the Russian Orthodox Church—stiff and crusted with gold and silver, and practically begging to be made into evening coats and worn to the opera. I saw one that *had* been made into an evening coat—a marvellous thing of heavy gold brocade, lined with orangy-gold velvet; certainly a thing of beauty, and undoubtedly a joy forever, since it can't wear out and won't go out of style. Then there was an evening dress that was a typical Turner description-defier. The colour, for instance; you were completely ravished by it—an incredibly subtle orchid, dusted all over with gold brocade. The shoulder-straps and belt were orchid and aqua velvet ribbons, and the belt was buckled with amethysts. Everything in this shop is made to order, of course; tea-gowns start at about \$95, evening clothes range from about \$135 up, and as for those magnificent brocade coats, they cost around \$195.

• There's been an Ice Age, a Stone Age, an Iron Age, a Bronze Age—and has there been a Silver Age, or am I thinking of the Silver Jubilee? Anyway, if the pretty custom of age-naming is to continue, I vote that our own era be called the Chromium Age. Because this sleek, mirror-like metal lends itself to twentieth-century design more smoothly than almost anything else (except, possibly, Lastex). Bruce-Hunt is a firm that does very modern and very brilliant things with chromium-plated copper, which shines like silver, but never tarnishes. And when I say the designs are modern, I don't mean jagged, misshapen, or out of drawing; Bruce-Hunt's designs are simple, symmetrical, and therefore even more effective. They make, for instance, a huge globular water-pitcher that must hold at least a gallon of water, and that has a black wooden handle. This costs approximately \$7.50. As for the Bar Gadget set, it would make a supremely light-hearted—and very useful—present for a weekend host; you get six lovely chromium swizzles, two strainers, one mixer, one jigger, two cork-pullers, and a muddler, all for about \$2. You'll find Bruce-Hunt's creations at Altman.

• If you penetrate far enough along the gleaming halls of the Waldorf-Astoria, you'll come to the shop of Mr. Roy W. Johnston, jeweller, cozily ensconced right in the middle of the great hostelry. Roy Johnston makes a specialty of designing old jewellery to order—or modernizing old jewellery; he can remodel that jumble of diamonds and pearls that Aunt Ellie always wore, and turn it into something contemporary and beautiful. If you want to lose your mind completely, ask him to show you the tiny, tiny platinum and diamond charms that he makes, for people who collect them on bracelets. One is a minute French telephone made of platinum; when you move the tiny dial around, it spells "Hello" and "I love you," which is about all you want to say on a bracelet-charm anyway. This costs about \$60, but many of the other charms begin at about \$25, and there are thousands of different kinds.

• Once upon a time, in Marion, Massachusetts, a Mrs. B. L. Chatfield conceived the idea that un-scratchy—and perfectly lovely—tweeds could be woven out of pure spun silk. So she started experimenting, on a handloom in her garage. The results were so successful that now she has a great many hand-looms working for her, and she has a small but fascinating shop at 779 Madison Avenue, called Anglow Tweeds. Here you'll find the smooth, sturdy silk tweeds, other handwoven tweeds, and some machine-loomed ones, all in marvellous colour combinations and designs worked out by Mrs. Chatfield; and there are "Angeldown" knitting yarns that are dyed to match the tweed. The silk tweeds cost about \$10 a yard, but each yard is sixty inches wide. These tweeds are washable, and literally wear forever, which makes them superb (and economical) for furniture covers and draperies, as well as wearing apparel.

• This department has one thing in common with the Girl Scouts—our motto: Be Prepared. True, the Girl Scouts thought of it first; but I'm going to talk about Christmas cards—Chryson's, to be specific. There are cheery cards with stage-coaches and inns and lanterns; lovely ones with the Madonna and Child, blue and white like Della Robbia plaques; jolly ones with Santa Claus en route in his well-known sleigh. But what really amazed me were the modern cards—consummately chic and cleverly designed, usually very simple, but never cheerless. There's a large selection of men's cards, all handsome and gay as can be; an initialled red-and-silver one was in the form of a calendar, with cocktail and canapé recipes on the backs of the leaves. You won't find Chryson's cards in any shop anywhere, so don't start looking. But there are Chryson's representatives in practically every city and town; if you want one of them to call and show you the cards, write to Chryson's at 341 Madison Avenue, New York, or at 852 North La Brea Avenue, Hollywood, California. The cards range in price from ten cents each to \$1 apiece; and you choose your own letterings and greeting out of a great book, which hasn't a single mawkish poem in it.

• Worth and Roberts is the business-like title of a dressmaking establishment at 37 West Fifty-Seventh Street, run by two very gifted ladies. They make to order only; they will design for you anything from an effervescent evening dress to a fabulous mink coat. They have, of course, many superlative French designs, but they go to Paris more for ideas than for actual models. They've completely mastered the elusive art of making street dresses. They have the whys and wherefores of the Good Black Dress at their fingers' ends. And they are passionately interested in making just the dress or the coat that will be absolutely perfect for you. Their street clothes range in price from about \$135 up, and their evening gowns and wraps begin in the neighbourhood of \$165. (Continued on page 86)

Now Make Up Only Once a Day

YET...STAY PERFECTLY MADE UP ALL DAY LONG!



9 A. M. You apply it before your own mirror—and get a perfect and even color.

5 P. M. It's still perfect—just as it was a minute after you applied it! Ends constant making up in uneven light during the day.



A Discovery That's Become The Rage of Paris—And That's Making Women Everywhere Discard Old-Time Powder Rouges!

YOU CAN now make up your cheeks only *once a day*, under the familiar lights of your own dressing table, and yet be perfectly made up all day long.

No more making up under the uncertain lights of a restaurant or shop. No more wondering whether you have too much or too little on. No more constant bother putting on cheek rouge every time you turn around!

Louis Philippe—famous French colorist—whom women of Paris follow like a religion has developed a startling *new* way in cheek make-up.

A make-up so subtle that only an expert with a magnifying glass could distinguish it from the *natural color* of your cheeks. So lasting that even a dip in the pool cannot affect it! It's the most marvelous development in make-up you have ever seen.

What It Is

It is an exquisite *cream* rouge called ANGELUS ROUGE INCARNAT. And, being a *cream*, it puts color directly INTO the skin... not merely on the surface like a powder-rouge

compact, which brushes off, blows off, becomes uneven and disillusioning. This new way actually makes your make-up a part of your skin. *Natural*, undetectable, softly alluring color that STAYS there no matter what you do.

So unique are its results that virtually every expensive beauty shop in France and America has long since discarded old ways in cheek make-up and employs this principle—cream rouge—exclusively. Women everywhere are quitting old-time powder rouges for it.

Every Shade For Every Complexion

It comes in tones that match every complex-

ion, eye color and hair. Colors blended by Louis Philippe to tone exactly with the warm, natural color of the human blood—and thus to end all artificiality, cheapness and unnaturalness in make-up.

You can use it on both your *lips* and *cheeks*, too. And thus gain a perfect color harmony. It comes in little red boxes, about the size of a quarter, and costs only a few cents.

All drug and department stores have it with complete color charts to guide you to a happy color choice.

Risk a few cents for a box and try it. You'll be amazed at what it does for you.

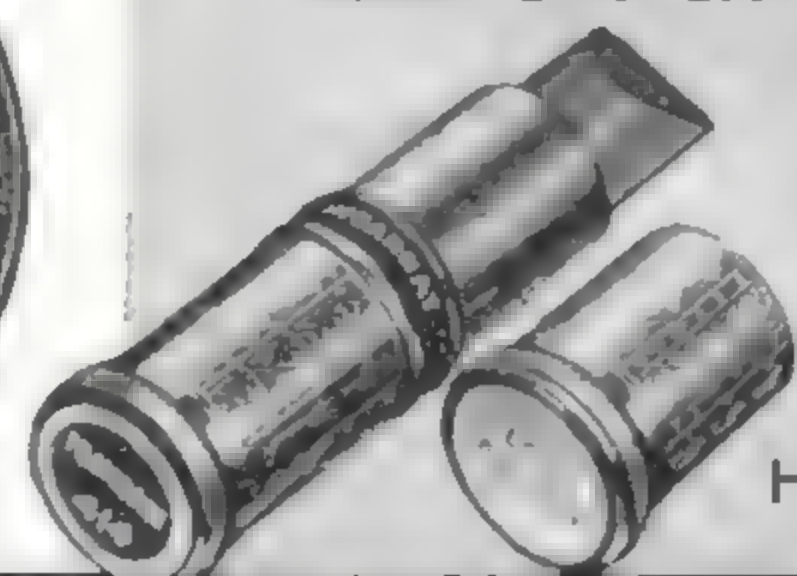
Angelus Rouge Incarnat

IN THE LITTLE RED BOX

FRAMBOISE SUN ORANGE POPPY
LIGHT PANDORA MEDIUM



LOUIS PHILIPPE
ANGELUS LIPSTICK



IN SAME
COLORS
FOR A
PERFECT
COLOR
HARMONY

BOTH BY LOUIS PHILIPPE — WORLD-FAMOUS FRENCH COLORIST

SHOP-HOUND FOLLOWS THE CENT

(CONTINUED FROM PAGE 84)

• Ruth Merzon (her salon at 45 West Fifty-Seventh Street has just been enlarged and redecorated) makes brassières and foundations so well that doctors frequently prescribe them for their fair and fat patients. Dressmakers send her their clients' evening dresses, and she builds evening brassières right into them, without benefit of any shoulder-straps except those on the dress. Mrs. Merzon can tell practically at a glance whether you should have an all-in-one or a two-piece arrangement; she takes your waist measurement as the fixed starting-point, and proportions the rest of your measurements to it, shifting the weight hither and yon as if it were so much modelling clay. To have a brassière made *chez* Merzon costs from about \$7.50 to \$25; made-to-order foundations start at around \$20; and there's a ready-to-wear collection of standard-size girdles from about \$7.50 up. (You get custom fittings on these, too.)

• Clever people, who are never seen bucking the line around the gift counter just before Christmas, are usually the people who give the nicest Christmas presents. It's because they give monogrammed things; and initialling usually requires a certain amount of time, so naturally they have to do their Christmas shopping early, while the rest of us are sitting around in a fool's paradise of security. These clever people kill two large birds with one small stone; they get the whole Christmas present problem off their minds early in the game, and they give presents that are sure to be successful.

• Altman's sends its monogram designers to Paris, London, and Berlin for inspirations; wherever they get them, their monogram ideas are both lovely and completely unusual. I particularly like the things they do with combinations of upper-case letters, lower-case letters, and straight lines. They're all legible (Altman's and I both hate indecipherable monograms) and all can be had on big, squashy, luxurious towels, not to mention luxurious percale sheets.

• Léron, of 745 Fifth Avenue, has beautiful linens, blankets, blanket covers, and quilts. This shop loves to make up entire ensembles, with the sheets, the blanket covers, the blanket bindings, and the quilt all made of the same material (around \$24.50). The monograms are all hand done, in the spirit of the room for which they're intended; scrolly designs for a period room, square, upright ones for a modern room. If you want to initial a blanket or an automobile robe that you already have, get Léron to make you up a monogram all mounted on a triangular piece of fabric—the letters themselves being made of a sort of heavy, raised braid.

• Playing-cards, besides being an undeniably useful present, can be a terribly handsome one, too; witness Lord and Taylor's bridge sets. A red pack and a green pack of cards come boxed together, with a white Christmassy motif—holly wreaths and festoons—and a silver monogram, on

the back of each card. The set costs under a dollar. And look at Lord and Taylor's new initialled quilt, which comes in soft, dreamy colours. The monogram is quilted right into the middle, but done so artfully that it stands out from the rest of the quilting.

• Of course, writing-paper—one of the world's supreme Christmas presents—simply has to be marked. Bergdorf Goodman, sensing the trend towards thinner writing-paper, makes a thin, smooth paper that can be covered with writing on both sides. It's to be had in a variety of colours, but even if you get it in white, and use very black ink, and press very hard, it won't show through. The choice of monograms is enormous; you can have a monogram, a whole name, a first name, or an address in any colour or any number of colours. The letters may be upper case, lower case, shadow stamped, or cut out; you can even have your favourite monogram copied exactly from a hand-bag or a face-towel.

• Saks-Fifth Avenue has crashed through with some imported monogram-fobs of untarnishable metal, that you put on your belt or use as pins. (You fasten the pin wherever you want it, and the monogram swings from it by a chain.) Some of the fobs are square and some round; some made of two different metals. The one that took my fancy was a pentagon (or was it a hexagon?), made to resemble a clock-face, with letters around the dial instead of numbers. You put the hands of the clock at your initials, and there's your monogram. The prices of these fobs range from about \$2.50 to \$6. And ask to see Saks' new "Sophistocases"—fitted evening-cases with monograms on top. They are to be had in gold, silver, or black enamel, with a diamond-shaped or block-lettered monogram in rhinestones, and priced from about \$25 to \$75.

• Mosse, of 750 Fifth Avenue, has a brand-new type of initialling that is worthy of the fine Mosse linen it adorns. Most monograms are worked in roughly the first time, to pad them, and the final sewing of the monogram is done over a sort of foundation. But at Mosse's now, you can get monograms done entirely in flat work—in other words, every stitch that goes on is final, and must be absolutely right. This flat work can be done on everything—bed-linen, table-linen, towels, and what have you; it takes about three weeks to fill an order for this type of initialling, which will give you an idea of how difficult it is. As for the designs of the monograms themselves, there are some swell new ones this year, not to mention Mosse's enormous repertoire of old favourites. You can design your own, too, if that's your idea of fun.

• At Bonwit Teller's the other day, I saw a hand-bag that had a slide fastener; and on the slide fastener was a round metal plate, about as big as a penny, attached to the fastener by a chain. It appears that you can have either your monogram or your name and address (Continued on page 102)



• Newest contribution to feminine chic and comfort, this smart Muff-Bag, by Bienen-Davis in velvety antelope, luxuriously smocked by hand. Double opening, front half fitted with mirror, comb and purse. Softly padded and richly lined to keep dainty fingertips warm as toast.

Identified by the little b-d mark inside the flap, sign of chic and beautiful workmanship in bags. A charming luxury to own . . . a lovely gift to give!

AT FINE SHOPS EVERYWHERE



BIENEN-DAVIS, INC.

Bags

31 East 32nd Street

New York, N. Y.



To women

**... WHO ARE TIRED OF WATCHES
THAT ARE "BEAUTIFUL BUT DUMB"**



1. Diamond-set watches are no longer the extravagance they once were. The TERESA, for example, has 8 exquisite diamonds set in platinum. The case is 18K solid white gold. 17 jewels. And yet this watch is only \$135.

2. A lovely example of "America's most accurate small watches" is the COTILLION. Gracefully feminine in its sweeping lines, this watch has a 14K solid gold case (white or natural yellow). 17 jewels. The price is \$65.

3. The smart little model that started a new vogue for round watches—the ALCOTT. 17 jewels. 14K filled gold (white or natural yellow). With leather or silk cord (shown), \$52.50. . . . With filled gold bracelet, \$55.

4. Entirely practical, yet attractively modern in its lines—the LINDEN HALL. It comes with 17 jewels in a 14K filled gold case (white or natural yellow). With filled gold bracelet (shown), \$45. . . . With ribbon, \$42.50.

5. Style note! We predict the new MARION with its modish dial will be a "best seller." One of our newest models. 17 jewels. 10K filled gold (white or natural yellow). Silk cord and filled gold fittings. Modest in price too. \$40.

[Other Hamiltons, \$37.50 to \$1000]

(At left) Watch—Hamilton LUCIA. 17 jewels. 10% iridium platinum. 44 sparkling diamonds, \$250. (The diamond bracelet is extra.) Ring—Golden sapphire, Marcus & Co., New York.

A WATCH may well be a lovely adornment, but it must be first of all an accurate time-keeper. In the words of Emily Post, "Today a watch that can be trusted is a necessity."* Promptness is exacted in the social as well as business engagements of the modern woman. Hamilton's new wrist models for this season are, we believe, the smartest small watches being sold today. But you can be proud of them, too, for the *time they keep*. Accuracy has always been the first requirement of a Hamilton. Every Hamilton has no less than 17 fine jewels, and every Hamilton is cased in the highest quality of platinum, solid gold or filled gold. See these and other new Hamilton watches at your jeweler's.

***FREE!** The above quotation is from Emily Post's little book, "Time Etiquette," an entertaining and valuable guide to conduct in the social and business life of the modern woman. We shall be glad to mail you a FREE copy of "Time Etiquette" upon request. Write Hamilton Watch Company, 846 Columbia Avenue, Lancaster, Penna.



HAMILTON





"THE CROWN TAG ON EVERY DRESS MEANS
LABORATORY TESTED FABRIC CONSTRUCTION.
COLOR FASTNESS AND DRY CLEANABILITY."

With perfection of detail and a thoroughness of line, Marinette puts you into rich, soft "Sunday Night Knits" for formal daytime wear. Agleam with metal, charmingly revived in the modern manner, this laméknit tunic boasts a vigor and newness you'll adore. The necklace of antique gold adds still further dash. Knit from "A Fabric Created of Crown Rayon . . . It's Tested".

MARINETTE KNITTING MILLS • MARINETTE • WISCONSIN

Marinette

THE ARISTOCRAT OF KNITTED WEAR

FURNISHED TO CANADA BY THE KNIT-TO-FIT MFG. COMPANY, MONTREAL



DISCOVERIES IN BEAUTY

(CONTINUED FROM PAGE 82)

preparations are in liquid form. There is a bland Cleansing Lotion with an oil base that leaves the skin soft as well as clean. The Nourishing Lotion is a preparation dry-skinned ladies will cheer for, since it not only softens most efficiently when it is left on overnight, but discourages the fine wrinkles dry skins are heir to. All of these preparations are put up in very smart white bottles with simple blue lettering. The powder box with its square puff is a triumph of design. You can find the Gaston de Paris things in his little cosmetic salon in the Waldorf-Astoria, beneath Michael's hair-dressing establishment, as well as at Saks-Fifth Avenue.

• Every carefully groomed woman con-

siders a deodorant an essential item in her equipment. A new entrant in this field has been produced by Kotex: a deodorant in powder form called Quest. This was evolved primarily for use on sanitary napkins, and it proves remarkably satisfactory as a complete deodorizer. Quest is put up in simple blue tins, and there is also a practical little purse container to carry about with you, a well-devised contrivance that doesn't let the powder spill out and can easily be refilled from the larger tin. One important feature of Quest is that, while it is an efficient deodorant, it leaves perfume scents untouched. Simple, efficient, and hygienic, such a preparation is a welcome addition to good grooming. (Continued on page 108)

MADAME TRIES HER HAND

(CONTINUED FROM PAGE 76)

by guests begging to help the host.

We snapped Colette and the Comtesse Charles de Polignac taking a hand at a dinner at the Princesse de Polignac's. (The Comtesse de Polignac contributed her recipe for a delectable spaghetti dish, and Colette, the recipe for her renowned truffles cooked in champagne. Both are given below.)

Boats are the special milieu of the Comtesse Jean de Vogüé, who can't be kept out of the galley. You see her, on page 77, facing a live lobster with the greatest composure. From her and from several other famous hostesses, we've garnered a group of recipes.

COLETTE'S TRUFFLES AU CHAMPAGNE*

Take good-sized truffles for this dish (a little over a pound of truffles to half a bottle of champagne). Clean them well and then peel them. Season the truffles with pepper and salt and cook them in the champagne in a covered saucepan, together with a quantity of *mirepoix* sauce. (The *mirepoix* sauce is composed of one carrot, one onion, one stem of parsley, a tiny bit of thyme, and one laurel-leaf, cooked together with a very small amount of water.) Cook the mixture twenty minutes, keeping the saucepan carefully covered. Then remove the truffles, keeping them covered and hot, and cook the sauce and champagne mixture again to reduce it to a quarter of its original quantity. Drain the juice and pour over the truffles before serving.

*In this country, where fresh truffles are not obtainable, an excellent brand of truffles packed in glass jars may be substituted for the fresh variety.

Here is Comtesse Charles de Polignac's special spaghetti dish.

SPAGHETTI À LA NAPOLITAINE

Cook about nine ounces of spaghetti (sufficient for five servings) in salted water for twenty minutes. Then carefully drain the spaghetti. Dice eight ounces of *jambon de Paris* very fine and add a jar of pimientos cut in very thin slices and nine ounces of sliced mushrooms. Cook all these ingredients together in butter. About ten minutes before serving, mix together the spaghetti, pimientos, ham, and mushrooms; add a very little ground pepper; and place the mixture at the back

of the stove. Immediately before serving, add enough veal gravy to moisten.

LOBSTER À L'ARMORICAINE

This dish is Comtesse Jean de Vogüé's specialty, and, to make it, you take a few carrots, onions, thyme, and laurel-leaves, and parboil them in butter. Then cut live lobster meat into slices and add to the above ingredients. Add salt, white pepper, and Cayenne pepper. Flame the lobster with a glassful of brandy, add the necessary quantity of white wine, and cook the whole mixture over a quick fire. Next, take out each piece of lobster very carefully, pressing it gently to drain off the sauce. Put the drained sauce into a saucepan with a large piece of butter and a spoonful of tomato sauce, and cook slowly for a short while to reduce the mixture to a thicker consistency. Add the lobster and serve very hot.

Two favorites of the Comtesse de Castéja are *Œufs en Camisole* and a special salad dressing. For the *Œufs en Camisole*, eggs are poached in the usual way. Then each egg is enveloped in a light French pancake, rolled up, and placed on thin toast, and served.

The salad dressing is made by mixing together milk and vinegar (the milk replacing oil) in the usual proportions, and then adding a little tomato-juice and pepper to taste.

Below is the Comtesse de Maillé's cream-and-fruit tart.

CREAM-AND-FRUIT TART

Make a short paste as follows: mix together four ounces of flour, one and one-half ounces of butter, the yolk of one egg, water, salt, and pepper and allow the resulting paste to stand for about one hour. With this paste, trim the bottom and sides of a pastry mould and bake until partly done. During the baking process, pour one pint of boiled milk on about four ounces of sugar that have been mixed with four egg yolks, the white of one egg, and one tablespoonful of flour. Pass this mixture through a sieve; then place it in the paste shell and bake the whole tart in a moderately hot oven for about thirty minutes. When the tart is cold, add pitted fruit. If the fruit is white, cover it with apricot jam. If it is red, cover the fruit with currant jam.

Is your Type here?

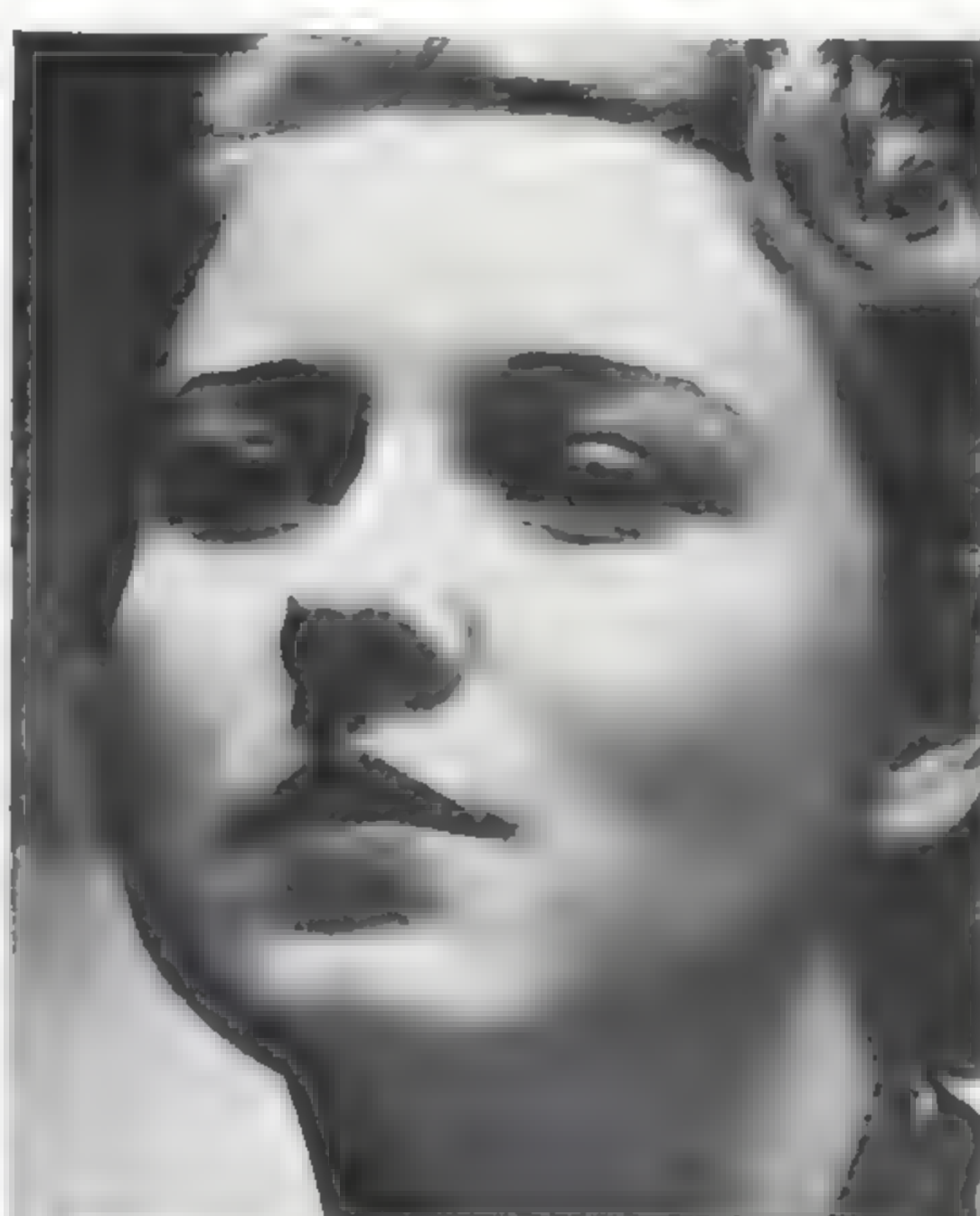
THESE FIVE TYPES OF SKIN CAN BE MADE
CLEAR, SMOOTH, BEAUTIFUL...IN 30 DAYS!



I HAD OILY SKIN... I was one of the 968 women who took the famous Half-face Test, under the supervision of leading skin specialists. In less than 30 days, Woodbury's soap banished the oily shine which had marred my complexion.



BLACKHEADS WORRIED ME... I tried everything for blackheads, but they always came back—until I learned in the Half-face Test that ordinary cleansing methods were useless for me. Woodbury's cleared up my skin like magic.



SKIN TOO DRY... I wasted a small fortune on beauty aids until the test proved that my skin first had to be *conditioned*, to benefit from such preparations. Woodbury's solved this problem for me.



COARSE, OPEN PORES... The methods I was following before the Half-face Test only made my pores still coarser. Then I discovered Woodbury's. It cleared and tightened my pores long before the 30 days were over.



NORMAL SKIN, BUT... Princess Dimitri of Russia says "I thought I had lovely skin but in the Half-face Test Woodbury's improved it almost unbelievably, within 30 days." Normal skins take on new youth as Woodbury's stimulates skin glands, pore action.



EVEN SKIN SPECIALISTS WERE AMAZED... as they observed the quick results of Woodbury's Facial Soap in correcting every common type of skin fault, and in bringing new youthful beauty and color to normal skins—while 150 other popular beauty aids showed little or no improvement in the skins tested.



DR. JOS. PIERRON... who directed Paris tests, says—"Woodbury's in all cases improved, in most cases cured, skin faults. Acne, blackheads, disappeared. Ideal for keeping skin healthy, and the best remedy for skin faults."

In world-wide tests, 968 women "loaned" their faces...Woodbury's corrected 79% of all skin faults

Under the supervision of skin specialists, each woman used Woodbury's Facial Soap on one side of her face; any beauty aid she chose on the other. Within 30 days, Woodbury's had corrected 79% of all skin faults and noticeably beautified *every* normal skin—while other preparations showed little or no results. Woodbury's is a scientific beauty treatment in compact cake form. Follow the clear, simple directions with each cake and "The Skin You Love to Touch" will be yours—in 30 days or less. You can get Woodbury's at any drug, department, or 10c store—and at your grocer's, too. *It saves by lasting.*



NOW **10c**

The same quality and size that used to cost 25 cents

MAIL FOR PERSONAL SKIN ADVICE

John H. Woodbury, Inc., 1059 Alfred Street, Cincinnati, O. (In Canada) John H. Woodbury, Ltd., Perth, Ontario.

Send advice on skin condition checked. Also Loveliness Kit containing cake of Woodbury's Facial Soap; tubes of Germ-free Cold and Facial Creams; 6 shades of Facial Powder. Enclosed find 10c (mailing cost).

Dry Skin ☐ Oily Skin ☐ Coarse Pores ☐ Blackheads ☐
Sallow Skin ☐ Pimples ☐ Lines & Wrinkles ☐

Name

Street

City State

© 1935, John H. Woodbury, Inc.

• Avoid imitations. Look for the head and signature, John H. Woodbury, Inc., on all Woodbury products.



Peggy Sage

The only Salon Preparations devoted solely to Lovely Hands

ELEGANCE is back in high command of fashion. And Peggy Sage goes on her artful way, endowing hands with a grace and charm in exquisite harmony.

Hers are the only Salon Preparations devoted solely to the beauty of hands and nails. And at home, Miss Sage's exclusive Manicure Method achieves the same eye-catching loveliness that enchants the clientele of her New York, London and Paris Salons.

Almost at the touch of her luxurious Massage Cream (by day) and her Hand Smoother and

Softener Cream (by night), hands regain a silken smoothness. There are rich creams for whitening and brightening weather-dulled skin... a soothing Hand Lotion... a nourishing Oil to keep the nails smooth, strong and supple, framed by flawless cuticle.

And who is there that needs introduction to the score or more of glamorous Peggy Sage Polishes? In Rose and Red and Jewel tints, they tip distinguished fingers with a sparkling diadem of beauty. At the smarter toilet goods counters, both here and abroad.



PEGGY SAGE SALON MANICURE PREPARATIONS

Liquid Polish \$1.00... Lubricant Polish Remover 50¢ (contains Oil to keep nails and cuticle soft and smooth)... "Set of Two" with Polish and Lubricant Polish Remover \$1.50... Cuticle Remover 75¢... Hand Lotion \$1.00... Hand Mask Cream \$1.00... Hand Smoother and Softener Cream \$1.00

PEGGY SAGE SALONS: 50 EAST 57TH STREET, NEW YORK... PHONE PLAZA 3-9011.
LONDON: ONE THIRTY NEW BOND STREET... PARIS: SEVEN PLACE VENDOME

BEHAVIOUR FOR BUDS

(CONTINUED FROM PAGE 35)

What Not to Wear: A dress that requires constant fussing. A train that you have to clutch. Black, at your own party. Masses of tacky jewellery. Masses of real jewellery that shriek of your bank-account. Blackish lipstick. Too much rouge and mascara. Décolletages that expose a scrawny clavicle, if you have one. Shoes that hurt. Dresses that you have had a poor time in at previous parties.

What to Do with Your Evening Bag: Anything except ask your escort to keep it for you. (Potted palms are a good parking place.)

How to Be Recognized at Mammoth Parties: Develop a mania for some becoming colour, or special type of evening dress; like the girl who always carries something green—a green cape, a green bag, or what have you. Identify yourself with a special flower or hair ornament that seems to flag the stag-line.

Whom to Tip: Check-room girls at hotels. If you have forgotten to bring any money, don't ask your escort for it. **Whom Not to Tip:** Check-room girls at clubs. Maids in private houses (unless they have actually held your head, or performed some similar service).

What to Do While Dancing: Keep your lipstick off your partner's white tie. Keep your hair out of his mouth. Preserve a reverent silence while he is concentrating on a very tricky step. Let him apologize if you step on his foot.

What to Do When Your Escort Passes Out: Call it to the attention of one of his friends, and see that some provision is made for the body. Then make the most of your position of a damsel in distress, and throw yourself on the mercy of the most attractive man in sight.

What to Do When Stuck: Laugh it off and make the best of it. Withdraw temporarily to the ladies' room; come down with somebody you know; and hope to pick up a partner in the shuffle. Ask to be taken home—this only if All Is Lost.

How to Avoid Being Stuck: Read this manual carefully.

DESIGNS FOR DRESSMAKING



Turn back to pages 74 and 75, and you will find these holiday models in the lovely colours of the winter season

These models are designed for sizes: 407 and 410, in 14 to 42; 408, in 12 to 42; 411 and 406, in 12 to 20; 30 to 38

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 109.

See These

7 SMART NEW CHROMIUM GIFTS

THESE LATEST CREATIONS BY BRUCE-HUNT
NOW ON DISPLAY IN LEADING GIFT, SILVERWARE,
HOUSEWARE AND JEWELRY DEPARTMENTS

*Each Piece Illustrated on this Page an Authentic C. R. Theo. Hess
Design Executed in "Heavy-Mirror" Chromium by Bruce-Hunt*

SEE SPECIAL INTRODUCTORY OFFER BELOW

CHROMIUM!—A new answer to an old question—"What to give for Christmas?"

Latest creations of Bruce-Hunt! Each smart new gift illustrated is an original and authentic design of the distinguished designer, C. R. Theo. Hess.

Each comes in the new and exquisitely beautiful, "heavy-mirror" chromium finish—good for a lifetime. And in a design so chaste, so simple, it harmonizes with almost any pattern one may have in sterling or plate.

The pieces pictured here are representative of the complete line of Bruce-Hunt creations now on display in leading gift, silverware, and jewelry departments. If you want to give the newest, smartest thing—by all means give Bruce-Hunt Ware.

Incidentally, do not confuse Bruce-Hunt pieces with ordinary chrome-plated merchandise. Bruce-Hunt Ware is rust-proof; compares in quality of workmanship with fine silver plate. And is priced in accordance.

NO POLISHING NECESSARY

No polishing is ever necessary—Bruce-Hunt Chromium cannot tarnish. It washes like china—simply use soap and warm water. And if merely soiled, a warm damp cloth instantly restores its original beautiful luster.

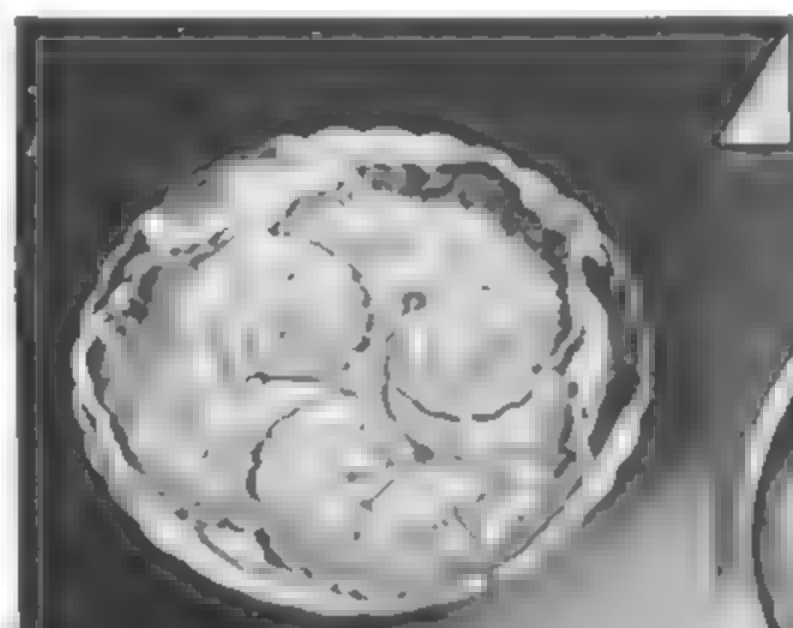


COFFEE SERVICE SET—Ideal for Married Daughter or Daughter-in-Law—Coffee Server, Sugar and Creamer, and Serving Tray. "Heavy-mirror" chromium. Ebony composition handles. Satin "Butler" finish inside Tray, Sugar and Creamer. Priced at **\$13.50** for the set. Sugar and Creamer only, **\$4.00**.



C. R. Theo. Hess, one of America's foremost designers, blends classical grace with the modern simplicity; thus his designs harmonize with patterns old or new.

LEAF DISH—This Season's Newest—7½ inches in diameter. "Heavy-mirror" chromium finish. Scalloped edges. Striking new Leaf design. Priced at **\$1.00**.

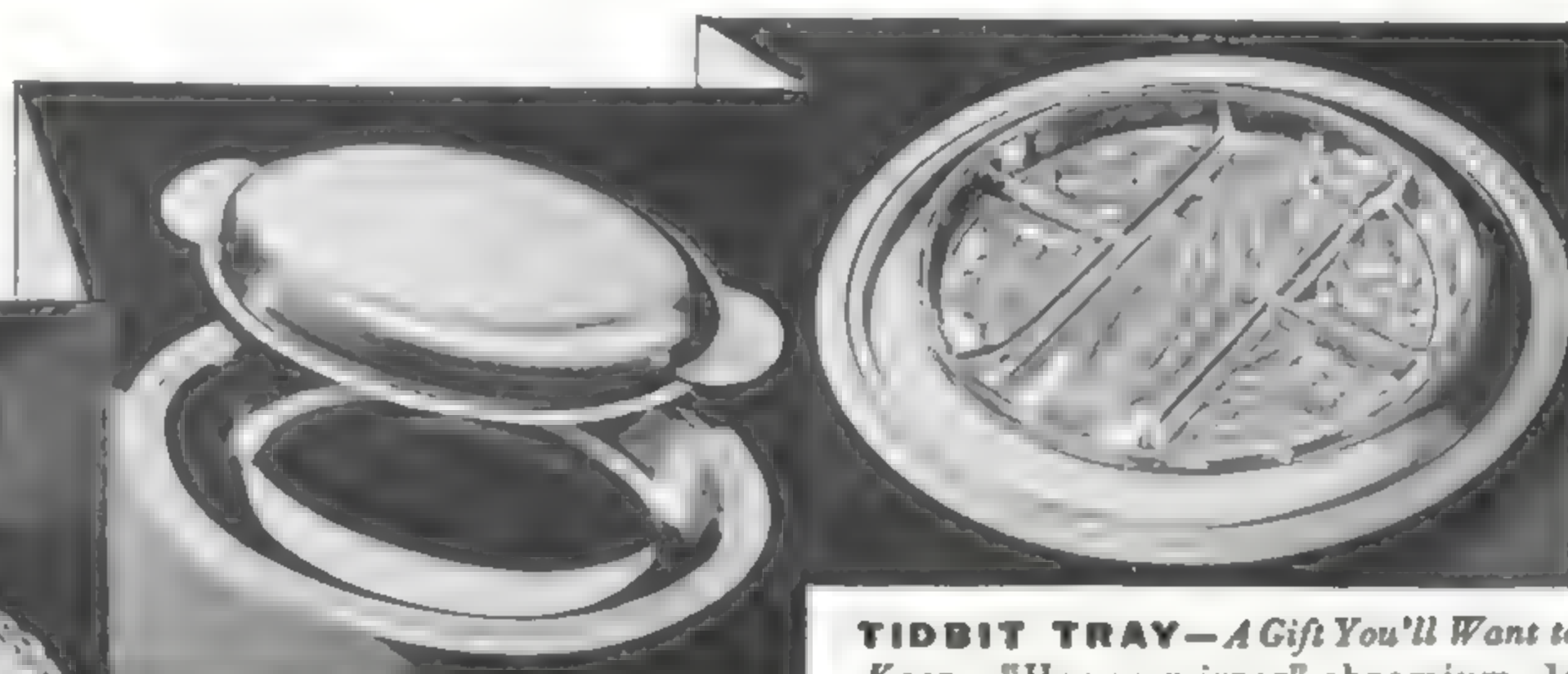


WATER PITCHER—Something New and Different for the Particular Person—Loveliest gift of the season. Full 2-quart capacity. Ebony composition handle. "Heavy-mirror" chromium. Priced at **\$7.50**.

THREE LEAF DISH—A Smart Gift for a Smart Young Person—Three dishes in one! "Heavy-mirror" chromium finish. Clever upright handle with Ebony composition ball. Scalloped edges. Leaf design. Priced at only **\$7.50**.



CAKE PLATE—An Ideal "Hostess" Gift—Smart but dignified—"Heavy-mirror" chromium—clever center handle topped with Ebony composition ball. 11½ inches in diameter. Priced at **\$1.50**.



COVERED VEGETABLE DISH—A Practical Year-Round Gift—"Heavy-mirror" chromium finish. 12 inches long; 2 inches deep. Cover to match has metal handles and may be used as bread tray. Cover, **\$4.00**. Dish, **\$3.50**. Set, **\$7.50**.

TIDBIT TRAY—A Gift You'll Want to Keep—"Heavy-mirror" chromium. 14 inches in diameter. Has 5-section, removable embossed glass liner which may be used as an additional dish. Attractively priced at only **\$3.50**.



BRUCE HUNT

AUTHENTIC DESIGNS

Prices slightly higher in Canada and the far West

Special Offer

This coupon worth 50c on the purchase of **\$1.50 Serving Tray** illustrated here (offer good only until January 1, 1936).

Give this coupon to your dealer in lieu of payment of 50c on purchase of the Bruce-Hunt 11½-inch Serving Tray shown here.

NOTICE TO DEALERS—This coupon when properly redeemed will be credited to your account in the amount of 50c. It must be signed by party purchasing tray. Limit—one such purchase to any one customer. BRUCE-HUNT, INC., 1949 N. Cicero Ave., Chicago, Ill.

This certifies I have purchased 1 Bruce-Hunt 11½-inch Serving Tray using this coupon in lieu of 50c.

Customer's Name _____

Address _____ City _____

Dealer's Name _____ Address _____

This coupon is valid for redemption only when sent to Bruce-Hunt, Inc., through the United States Mail. This brings the coupon redemption under authority of the Federal Government.



- Renaissance . . . the season's new word in colors. They glow in the lightly warm chenille yarn and sparkle in the jeweled clips holding the flattering draped scarf of this semi-dressy, youthful knit, handcrafted by Bradley.

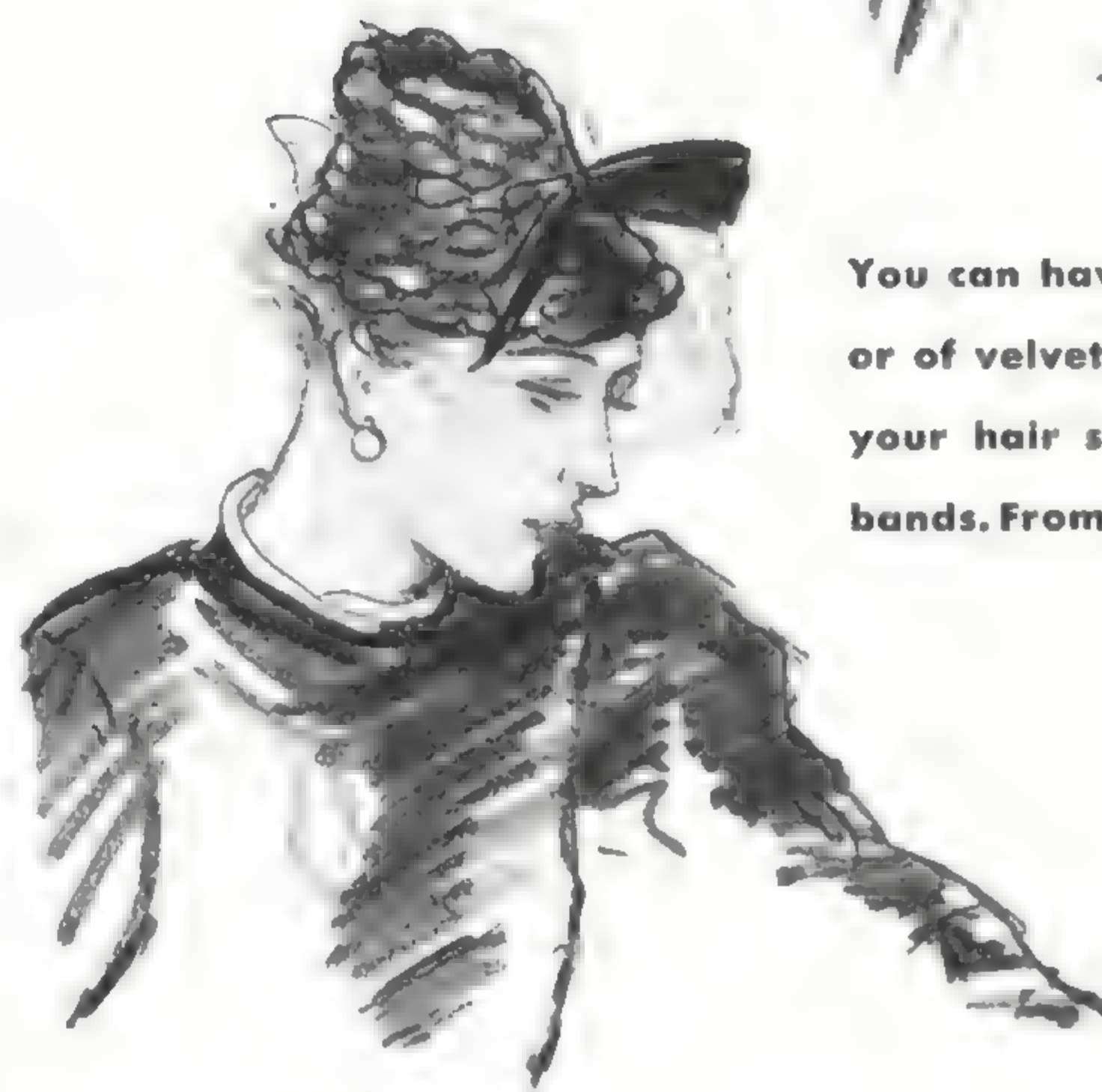


A toque of tufted brown cloth topped with mink, from La Mode Chez Tappé. All the hats on this page are custom-made

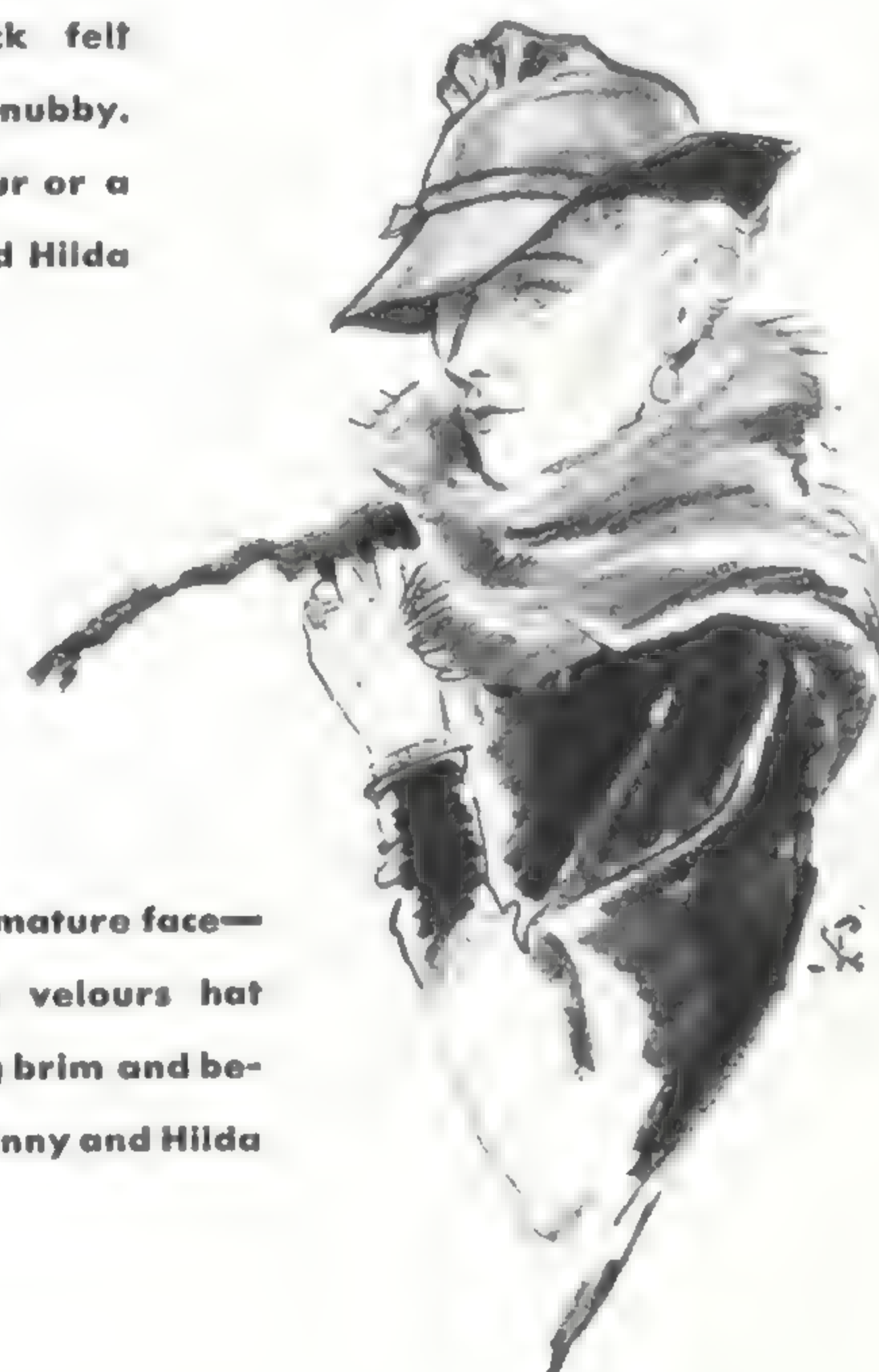
CAPPED WITH FUR



You can have this beret of fur or of velvet. Pull it on so that your hair shows through the bands. From Janet-Fifth Avenue



A tallish hat of black felt stitched so that it looks nubby. It is veiled and has a fur or a felt bow; from Fanny and Hilda



Flattering to the mature face—this dark green velours hat with its sweeping brim and becoming crown. Fanny and Hilda

IN ROYAL BEAUTY WROUGHT



THE
Grosvenor
 DESIGN
 IN
 COMMUNITY
 SERVICE WARE

In the noble grace of these service pieces, the hospitality of the modern hostess is exalted. Upon her table their gleaming symmetry sets the key of a high tradition. Community craftsmen have shaped them for lasting service and unchanging value. You will find the Grosvenor, and five other distinguished designs in Community Service Ware, wherever fine Silver is sold . . . Individual pieces and sets are priced from \$5.00 to \$71.00.

COMMUNITY PLATE

Leadership in Design Authority

EVENING SHOES by Newton Elkin



PANDORA

STERN'S, SAKS 5th AVE., FRANKLIN SIMON, LORD & TAYLOR. Chicago: MARSHALL FIELD & CO. Philadelphia: GEUTINGS. Cleveland: HALLE BROS. Detroit: J. L. HUDSON. St. Louis: FAMOUS-BARR, STIX, BAER & FULLER. Boston: WM. FILENES'. Washington: WOODWARD & LOTHROP. Baltimore: N. HESS' SONS. Cincinnati: H. & S. POGUE. Buffalo: HENGERER'S. Kansas City: JOHN TAYLORS. Los Angeles: GUDER, HUGGINS, WOLFELT WHITE. Rochester: EASTWOODS. San Francisco: H. LIEBES, SOMMER & KAUFMAN. Seattle: FREDERICK & NELSON.

AMERICA'S DISTINGUISHED FOOTWEAR

Original Design Patents by Newton Elkin

CAPPED WITH FUR



A high-crowned grey broad-tail turban, decorated madly with a vivid bird. Custom-made from Fanny and Hilda

• Strips of silky brown mink on a black felt toque, right, from Janet-Fifth Avenue. Or order it to match your coat



PARIS SAYS

(CONTINUED FROM PAGE 64)

SMALL HATS—Hats are getting smaller and smaller—little nothings perched at precarious angles on your head. No longer can one say that they are worn this way and this way only. They are worn the way you wish, but they must be worn with spirit. They mount high over your forehead, or sit at the back of your head, or cover a small space on one side.

MAD ORNAMENTS—Whatever they do, hats are trimmed with the most outrageous things: canaries, kingfishers, puffs of velvet in vivid tones, faded and vivid velvet flowers combined with tufts of ostrich feathers, entire paradise-birds, bows—all perched madly on the hat, not applied in a sober manner. You will see Mussolini tassels of gold or dead-black on a bright red felt. You will see velvet cut in points or shirred or puffed. Madame Karinska even makes crowns of black horsehair studded with flashing rhinestones. Reboux makes plateaux of vivid small feathers and hats with fringes of aigrettes falling over your eyes. Talbot bands a small green felt toque with parrot feathers, stationing the head directly in front and shooting the tail straight up. Over your nose goes a black wool veil—or a red one if the hat is black.

GLOVES—All Paris thrusts its hands into bright gloves. For sports, gloves of coarse leathers in gay bright colours

—sometimes two tones combined. They go well with coloured sports stockings. For day and evening, more coloured gloves in shades you never saw before. One Frenchwoman even went to London and bought all the bright coloured crochet riding-gloves that she could lay her hands on.

HAIR FOLLY—We are shocked when we see a neat little head beautifully groomed, but oh, so dull! The wearer of such banality can have a king's ransom around her neck and arms, but she strikes us as faded and boring, and we pass her up with a casual glance. Last year's dress and a gay head are much more worth looking at. Greek goddess, page-boy, faun, bacchante heads—you will see them all. Each head must be full of interest and character. Hair mounting up from the ears, up from the forehead, and rolled or curled smoothly up from the neck. Some hair-dos are so beautiful they go unornamented; others are bejewelled, beribboned, beflowered, or have top-knots like circus horses of ostrich feathers.

BODICES—Whispers of the new Bourdet play say that the costumes, designed by Bérard, have deep-pointed bodices with huge ruffs around the neck. And, already, there are whispers that Karinska will make these in the form of dinner-suits for a few smart Parisiennes.

First thoughts on First Linen Closets



Utica Percale Sheets

THE FINEST OF PERCALE SHEETS WITH
THE FEEL OF SILK THE STRENGTH OF LINEN



One's first linen closet is so important. Then, more than at any other time, the smartness of Utica Percale sheets is most admired—their luxury most appreciated. Utica Percale sheets are truly a modern triumph in the weaving of exquisite bed linen, for they have the feel of silk and the strength of linen. And their close weave—containing 50% more threads than ordinary sheets—insures lasting loveliness. You'll welcome Utica Percale sheets for the way they reduce laundry bills, too. At average pound rates, their lighter weight saves \$5.85 a year for each bed.

As a further touch of distinction, you can now buy Utica Percale sheets embroidered with beautiful Needlecrest Monograms, in white or colored needlework. Ask your favorite department store. Utica and Mohawk Cotton Mills, Inc., V7, Utica, N. Y.

An exclusive Utica innovation, Needlecrest Monograms are embroidered directly on sheets and pillow cases—size 2½ x 3¾ inches. Each monogram uniformly executed in genuine raised embroidery.



Smoke a lot on big days?



Your mouth keeps fresh as April



... if you keep to Spuds



It isn't just their coolness. It's Spud's secret process that removes taste-spoiling irritants from glorious tobacco.

THE AXTON-FISHER TOBACCO COMPANY, INCORPORATED, LOUISVILLE, KY.

HOLIDAY DANCE

(CONTINUED FROM PAGE 58)

women whose children are of an age to join the dances. The subscriptions run from five to seventy-five dollars for a set of two or more dances, and the usual size of these parties is one hundred girls and two hundred or more boys. The committees edit their lists of potential members very carefully; almost any nice little girl may belong to one of these dance sets if her mother has some way of approaching a committee member. But when there are more applications than vacancies, those children whose families are best known to the sponsors are naturally chosen first. Consequently, the more popular groups are always filled months in advance.

The parties are held in hotel ballrooms and are, in every detail, replicas of the coming-out parties to which older sisters and brothers are going. Dinner-dances begin at eight, and supper dances at ten or ten-thirty. The stag-line, although composed of a masculine element whose hair has a distressing tendency to stick out in the back, is a bona-fide stag-line, with at least two boys to every girl, and the correct air of masculine arrogance. The music is continuous, and supper is served at midnight for subdebs, a bit later for Juniors.

And the subscribers are little girls with thin arms or childish fat legs, and a desperate desire to be popular or perish in the attempt. The fact that, to their bemused and panic-stricken gaze, there seem to be a hundred lynx-eyed patronesses, and a thousand white-faced parents, does nothing to alleviate the torture. They have all of them, belles and bores alike, to solve the problem of behaving like little ladies, while simultaneously attracting the opposite sex—very few of whom have any use for little ladies. This form of exercise is called a party, with the added advantage of offering social training, as well.

The one concession the committees make to youth and its inexperience, is the provision of a floor committee which is supposed to take care of any child left stranded and partnerless. These floor committees are efficient in some cases, but, alas, not in all. If Henrietta has the misfortune to wear spectacles, or bands on her teeth, and a girlish pink dress, she is as invisible to the floor committee (and, of course, the stag-line) as though she were absent. Henrietta may, in after-life, occupy the White House or be the toast of London, Paris, and Rome—if she manages to achieve self-confidence after this first experience.

ANN BEGINS

This, then, is the system. The results of it, as we have suggested, leave something to be desired. But what of the events leading up to the crime? What, in fact, are the typical actions and reactions to the holiday dances of the country's young? To make these clear to our readers, we have tabulated in cold blood a series of highly emotional crises in the life of Ann, aged fourteen. They are as follows:

1. Ann's mother, after putting up a stiff argument in favour of Miss Castle's dances, which she prefers (possibly because there are only two

of them a season), succumbs to Ann's impassioned plea, and subscribes for her to the Terpsichorean dances, of which there are three between Thanksgiving and Easter.

2. Ann's best friend, Tony, receives her formal invitation to the Terps some six hours before Ann gets hers. This means that Tony talks excitedly about it in school, while Ann is forced to listen in frozen quiet. Suppose her invitation doesn't come at all? Suppose her name has not been accepted by the committee?

This state of mind results in hard feelings in French class.

"Ann! *Faites attention!*" M'mselle snaps. "*Pourquoi si distraite? Vous êtes déjà amoureuse, peut-être?*"

3. Ann's invitation having at last arrived, the first major problem now arises: What to wear?

STRIFE AND COMPROMISE

Even in her present subnormal state, Ann has just sense enough not to mention her fond, secret dreams of tight, black velvet, cut to the waist in back. Her mother suggests pale blue crêpe, to set off Ann's blond colouring. Ann counters with black taffeta. Her mother screams slightly, laughs wildly, and raises the bid to pale blue lace. Ann, with a fine, hysterical fervour, points out that she would be very much better dead than dancing at the first Terps in pale blue lace. Ann's father, who has just shut the front door and put the evening paper on the hall table, listens a moment and then very quietly puts his hat on again and returns to his club, from which sanctuary he telephones to say that he will be detained until very late in the evening.

Two days later, an understanding is finally reached: pale blue taffeta, with an enormous skirt, a low neck-line (for Ann) and little puffed sleeves (for her mother). Ann's father dines at home for a week. Then the dress arrives and is spread out on his bed.

"It would be sweet," says Ann's mother, dreamily, "if Henry Howell sent you a little old-fashioned bouquet of sweet pease. If his mother should happen to ask me, I might."

"Mother!" Ann shouts. "I will not carry a little old-fashioned bouquet of sweet pease! If I have to ask Henry Howell, he can at least give me gardenias. If I dared to ask Roger Burke, he'd give me those tiny little yellow orchids..."

"I don't understand," says Ann's mother, baffled, but not yet beaten. "why it takes nerves of steel to ask Roger Burke. Even if he is going to debutante parties this year, I've known his mother since I was five—"

Which brings us quite logically to the next major problem:

4. Whom to take?

The rules of the Terpsichorean dances provide that every girl shall bring as her guests two boys. Ann, like most of her kind, has been educated at a girl's school, while the sons of her mother's friends have been isolated in boys' schools. Henry Howell is the little boy who has thrown sand in Ann's hair for fourteen summers, and no aura of romance hovers about his bullet head. On the other hand, Roger Burke is (Continued on page 96d)

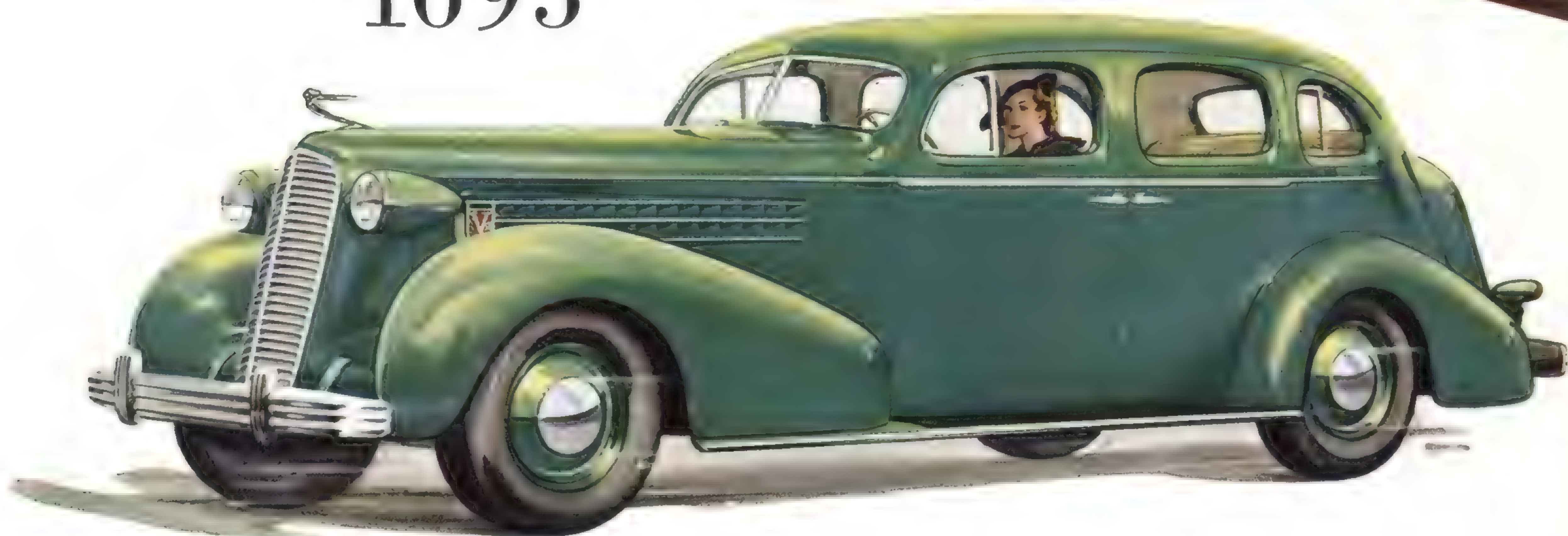


Illustrated here are three of the many points of interest about the new Cadillac V-8 Series 60—a charming interior, the beautiful front-end ensemble, and the jewel-like instrument panel. All are important factors in the car's unusual appeal to women.



THE CADILLAC SERIES 60 SEDAN

\$1695

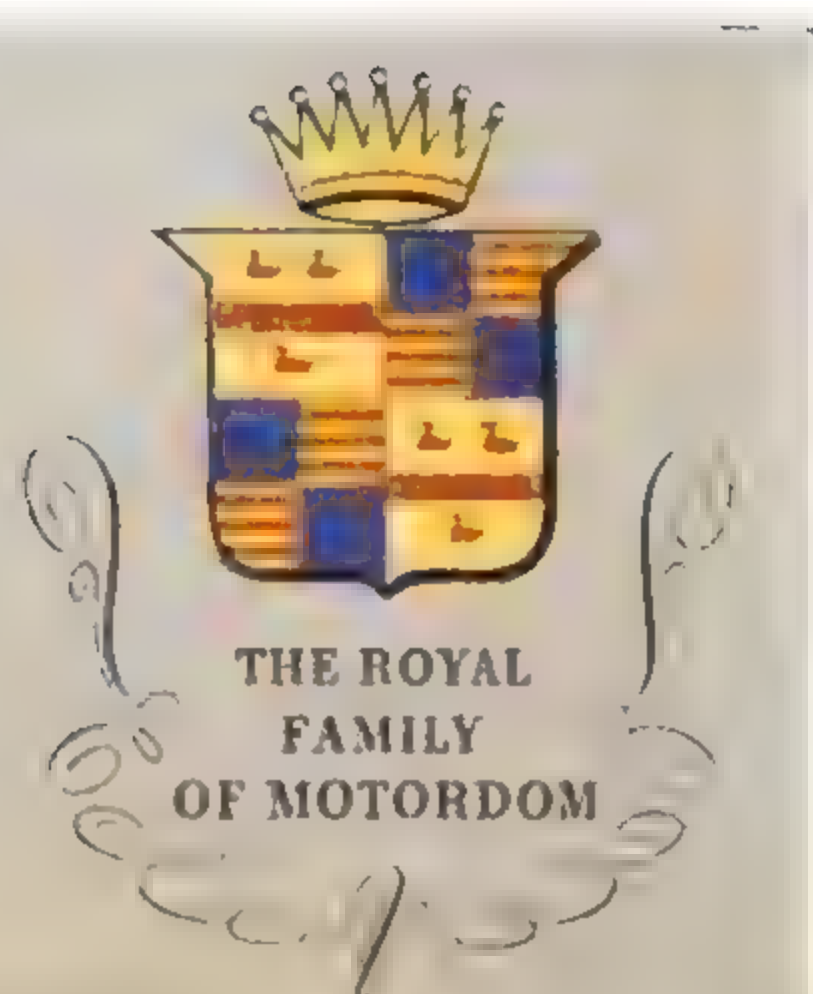


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... invites the women of America to see and drive the first motor cars ever designed in direct response to sophisticated feminine demand! For years, Cadillac-La Salle dealers and salesmen have been importuned for a series of Cadillac motor cars created with a careful eye to the special tastes of the feminine motorist. We submit the new Cadillacs, La Salles and Cadillac-Fleetwoods with the sincere conviction that they grant every request and meet every requirement of the woman who uses a motor car. In their safety, their handling ease, their beauty and—above all—in their economy of ownership and operation, they set a standard that is as new and as welcome as this morning's sun. We honestly believe that they will captivate every woman who takes the wheel or who rides as a passenger.

Prices list at the factory, Detroit, and subject to change without notice. Special equipment extra. Easy G. M. A. C. Terms.





2

CATALOGUE

- 1 "Classique"—the high-style note of the year in towels. Fine, smooth cotton, plus spun rayon in a new damask stripe effect. Richer in color, extra-absorbent, more softly soothing than anything ever! . . . About \$1.50.
- 2 Several interesting best sellers, regularly priced 49c and 59c in bath towel size. Whites and solid tones are still good style, and florals are edging in.
- 3 Six well-tailored styles, some of very soft, fine yarn, woven in long loops, English fashion. Notice the corded borders and the use of black and red accents. . . . These, 79c, \$1, \$1.50.
- 4 Cannon's sparkling "Water Colors"—the full range available in all our fall still the leaders. . . . The styles shown.
- 5 Monogrammed gift set tucked in gay silver box. Initials cost a little extra at the store. Sets in Cellophane or boxes come in various combinations of bath towels, face towels, wash cloths and bath mats — and cost from \$1.95 to \$10.

Why "Water Colors"? . . . Well, first because the tones are so soft and fresh and clear and true. Hang some of these towels on your own bathroom walls, and you'll feel like an artist yourself. Then, too, these towels mix well with water. Their colors are just as clean and effective, wet or dry.

However, and moreover, color is just one of many major features of the new Cannon towels. Their styles are equally interesting, and even more versatile. Note the new floral fashions, solid center with wide white ends—and the damask stripes achieved by the aid of spun rayon—and the new tailored borders—and so on. The better stores in your city will show you the pick of our new collection. Go there and you'll find what you want, whatever you want. Your own best color, pattern, size, weight, weave — at your own right price.

Quality always costs less in Cannon towels. . . . Greater volume (greater than the sum of all other brands combined) means wider variety and higher values, any time, any place. Be sure to find the Cannon label before you buy towels or sheets. . . . Cannon Mills, Inc., N. Y. City.

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EXHIBIT OF
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COLORS**

ARRANGED BY
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fine quality



3



4



5



HIGH-STYLE demands the correct stormy weather footwear for every type of costume this season, just as definitely as it does the correct shoe!

For daytime and informal evening occasions, wear one of the high Shuglovs in an exclusive leather-effect*. On showery days, choose a trim bow pump Shuglov to accompany your tweeds. And cover evening slippers smartly with a fur trimmed fabric model. Every Shuglov is styled up to the minute with interesting shoemaker details and built on fine-shoe lasts to perfectly fit the highest or lowest heel.

With smart models for every stormy hour, *again Shuglovs*

set the fashion in stormy day footwear! You need at least three pairs this fall. Ask to see the new 1935 Shuglovs featured at all the better stores.

① LATTICE CALF ZIPPER—An exclusive leather shoe fashion amazingly reproduced* in flexible rubber. Black or Brown. Three heel heights.

② BOW PUMP—This trim Bow Pump Shuglov looks exactly like a fine dress shoe. Ask to see the new oxford model, too! Both in Black or Brown in smart leather effects*. Three heel heights.

③ TEXTRAN KID ZIPPER—A perfect replica* of fine Kid. Shoemaker detail of "stitchery" distinguishes this Shuglov. Black or Brown. Three heel heights.

PIGSKIN SHUGLOV—For youngsters from three to thirteen. An exact reproduction* of fine pigskin. Made with famous invisible Talon Zipper Fastener.



LATTICE CALF ZIPPER

*Leather textures reproduced by the patented Textran process.

Shuglovs OF 1935
BY GOODRICH

HOLIDAY DANCE

(CONTINUED FROM PAGE 96)

squirring such beauties as Eileen Shaw, the current belle. The very idea of asking him to a Terps dance makes Ann cringe with embarrassment for the naïve unworldliness of her mother.

Then who else?

Her mother, with that rubbery spirit so characteristic of mothers, suggests Tubby Greenough, which draws from Ann oratory both bitter and colourful.

In desperation, her mother says, "Well, perhaps, I *could* get hold of the Van Dynes' child. . . ."

Ann bursts into tears. Her father returns to his club. The situation is in status quo.

CRISIS

5. Two weeks before the first of the Terpsichorean dances, matters come to a head. Tony is giving a dinner the night of the party, for which Ann is only partially equipped. Henry Howell has been trapped for some time, but a second victim has yet to be found.

Tony (who has an older sister) has snared two youths with comparatively little trouble; and it is she who suddenly thinks of Blake Whittier—an audacious, a thrilling, a perfect idea! If some one hasn't gotten him first. . . .

Ann, in mad haste, writes to him. Fortune smiles. No one has gotten him first. He will spare her the evening. But Tony, when she reads his answer, makes an unnerving comment: "Say, he thinks you've been secretly in love with him for months. I bet you asked him whether he remembered you. Did you?"

Ann moans an affirmative.

"Never ask them that!" Tony says feelingly. "If you do, they always think that love is gnawing at your vittles. Now you'll have to snoot him." (Don't forget the older sister, Best Beloved.)

6. The final storm occurs the day before the dance, when Ann demands a lipstick. Her father, who, in spite of his previous behaviour, must not be supposed to be either a physical or a moral coward, now comes out from a sort of palisade of newspapers, behind which he has been living for days, and does what is technically called putting his foot down. Ann's mother runs the entire gamut of her emotions. And finally Ann is shamefully forced to borrow lipstick from Tony's older sister ten minutes before dinner is announced on the night of the Terps.

And so Ann is ready for her first subscription dance.

What happens to her is only what happens to ninety-nine out of a hundred little girls at their first subscription dance (and sometimes their second and third, as well). She is struck dumb at dinner. She finds, to her horror, that when she begins to dance, she shakes in a stiff and uncontrollable fashion. Her face is hot and dry, and her hands feel cold and damp and somehow bony. And at last the unthinkable happens. Ann gets stuck.

There are plenty of other girls who are also stuck, but it always seems to the sufferer herself that she is not only the most irrevocably, but the most conspicuously stuck girl in the room. The stag-line avoids her with an air that borders on the righteous. Her predicament escapes the attention of

the floor committee, who, not considering themselves a Rescue Mission, are busy introducing eager youths to girls who are not stuck.

After the first twenty minutes, Ann, like all her unfortunate sisters, believes herself to be hopelessly repulsive and socially ruined. She is, in fact, a modern wallflower.

Not to wring the hearts of our readers too pitilessly, let us admit at once that, in the middle of the evening, that curious phenomenon occurs, which does sometime happen even to the girl most awfully devoid of hope. The stag-line becomes abruptly and inexplicably aware of her, and Ann gets a rush.

Everything changes; the music is delightful, her dress is precisely the glamorous affair she hoped it would be, and even Tubby Greenough is mysteriously alluring. By concentrated observation, Ann learns how to manage her angular grace, so that her gestures are the smart gestures. She learns to pause just for an instant when a boy cuts in, so that the cut-in will be noticed by the stag-line. She decides whether she will be (A) vivacious and gay, or (B) vague, expressionless, aloof, and yet inviting.

GIVE AND TAKE

And, above all, she learns the patter: "Who did you come with?"

"Wasn't the McCann dinner swell?"

"My dear, will you ever forget the Burke's scavenger hunt?" (Or the Greenough's house-party or that night in the Darien dog-wagon.)

And also one or two remarks which are individual and make the foundation of her "line." Ann, for example, finds the question: "And how do you earn your daily bread?" singularly effective when meeting a new boy. Tony calls every one "Sugar." Eileen Shaw made her initial success by collecting small coloured crayons and drawing pictures on her partners' cuffs. If it hadn't been for the patronesses, she would have used shirt-fronts instead of cuffs, but discretion at subscription dances is imperative.

All this discussion, however, has been from the feminine point of view. What is happening, all this time, to the masculine element?

Mothers of daughters would answer this question with impatience, amusement, or cynicism, according to their natures. Boys are required to subscribe to only three dance sets in New York.

At all the others, they are guests in constant demand. Their hostesses call for them, invite them to dine, see them safely home, and allow them to constitute themselves a sort of Judges' Stand by divine right.

Ann's mother was talking to Mrs. Burke, the mother of the gilded Roger.

"Holiday dances are like life itself," she announced dramatically. "The woman pays."

To which Mrs. Burke replied more in anger than in sorrow: "And whose fault is it that I have a perfectly unbearable son? You feel so sorry for yourself, Lisa, but you and a lot of mothers of daughters give these parties so that your little girls can learn how to be social successes. What would you do if you had a son who had ten invitations for (Continued on page 102)



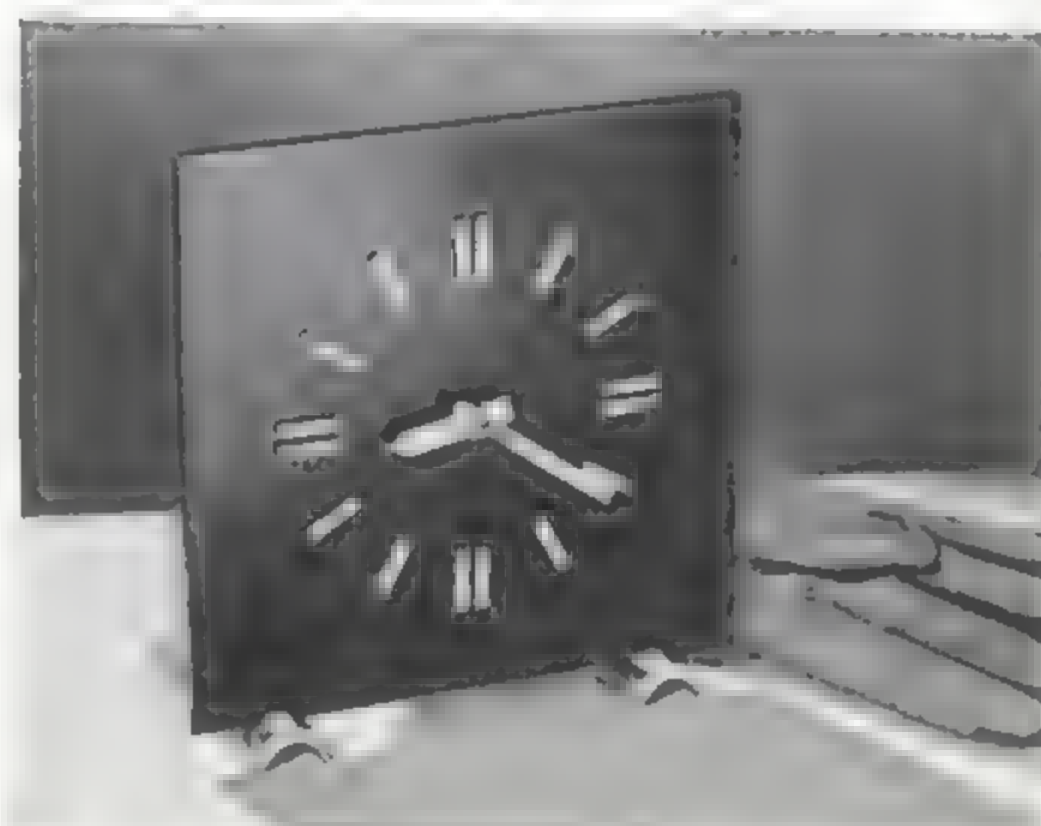
... I've found the
most wonderful gifts in the world!"

IT'S something worth shouting about—this discovering the new Seth Thomas Clocks! They're not like usual clocks—not mere timepieces—but instead they're inspired home furnishings with a decorative quality all their own. Some of the country's leading designers were commissioned to conceive brand new clock designs, and they've done a gratifying job of it. They've used real Yankee practicability, and combined beauty with extreme usefulness.

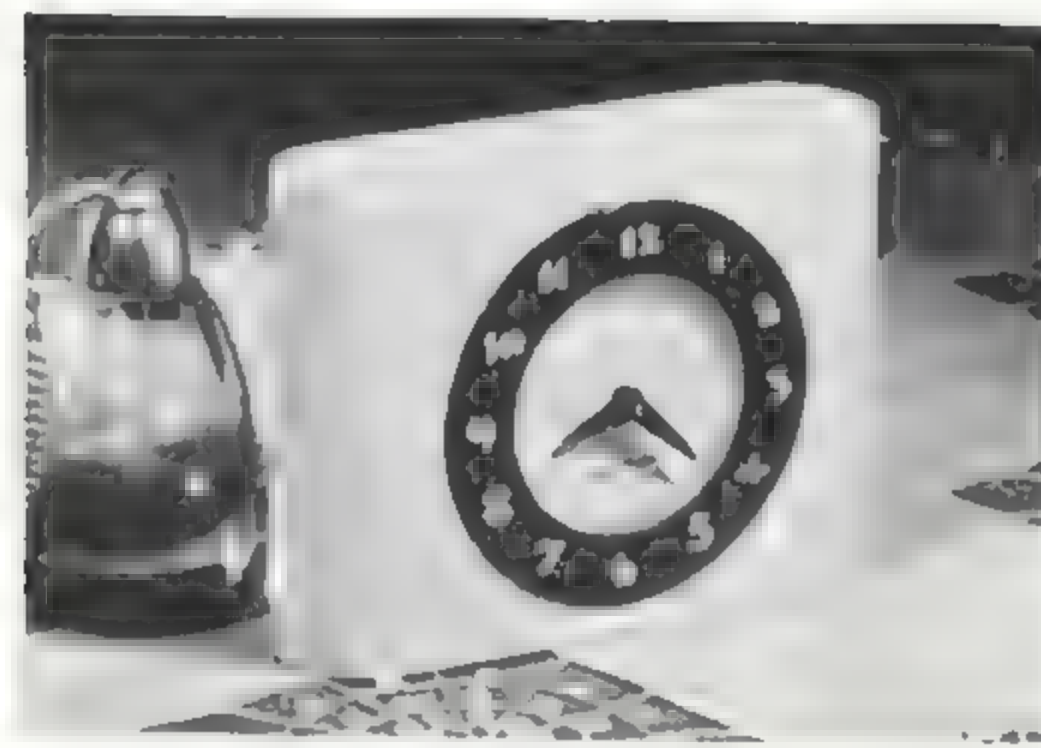
That's why these grand new clocks make such happy gifts. They'd prove a priceless addition to anybody's home . . . and their attractiveness is more than case deep—for inside runs a genuine Seth Thomas movement, such as has made Seth Thomas Clocks famous for reliability for more than a century. Somewhere near you there is a jewelry or department store showing the gallery of new models. We urge you to see them. Prices start at \$4.95, and the most inexpensive models look as though they cost much more. Seth Thomas Clock Company, Thomaston, Connecticut.



Tell Time by the Stars with the TWILIGHT. Stars and base of silver, disc deep blue. When stars and base are brushed gold plate, with ivory disc, it is called MATIN. 5½ inches high. 8-day movement. Price \$9.75.



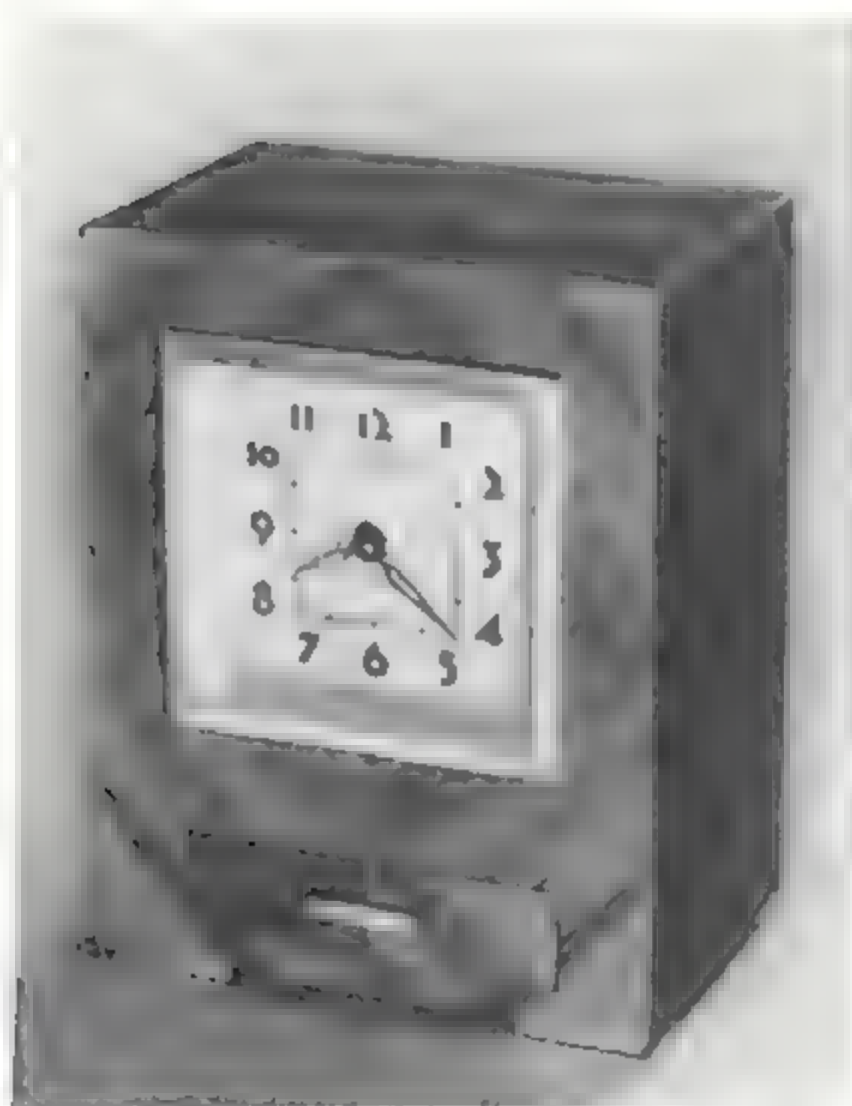
Phoenix is a square, gun-metal-finished clock with raised hour markers, hands and feet in brushed gold plate. 5½ inches high, self-starting electric movement. With 8-day movement, it is the BALTIC. Price \$12.50.



The Du Barry—a masterpiece in creative design. Ivory numerals are recessed in gun metal dial ring. Ivory finished case. Dial exposed, hands protected by convex glass. 8-day movement. 3¾ inches high. . . . Price \$6.95.



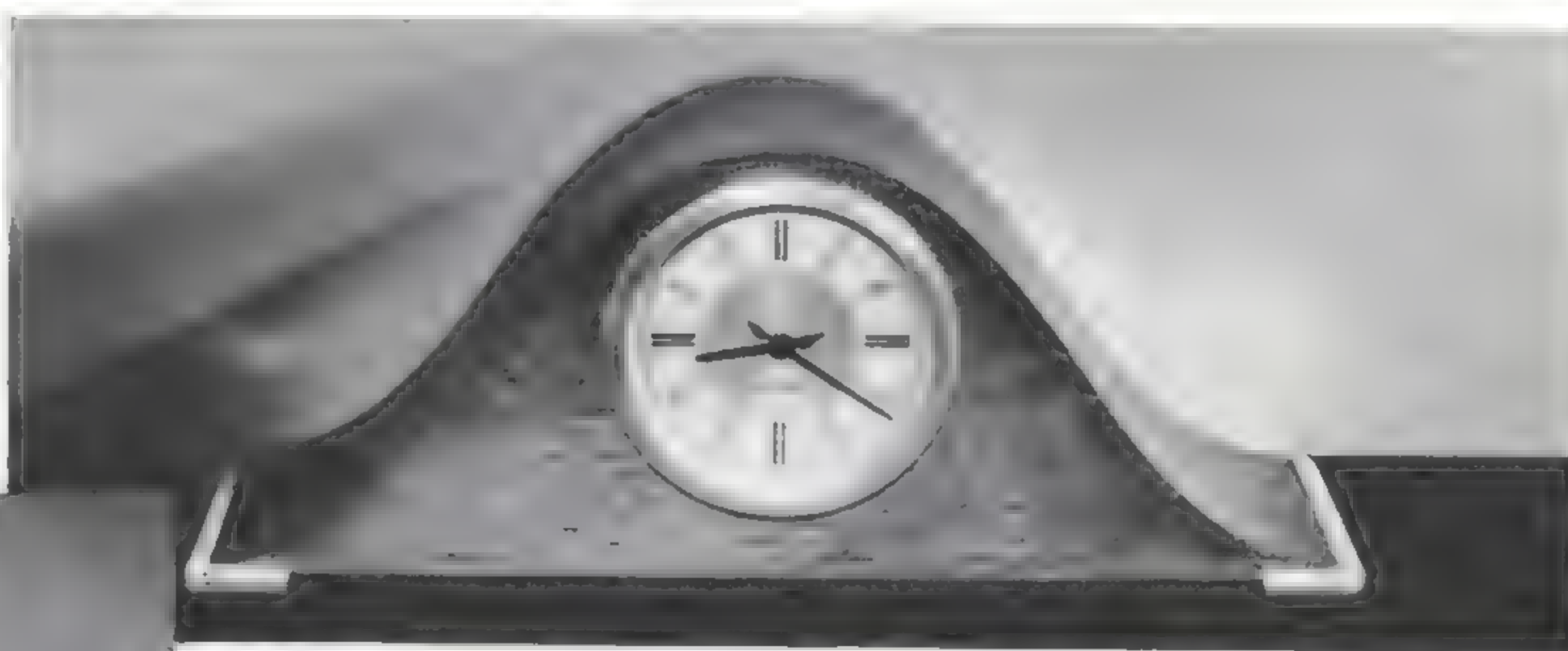
The Lunar, one of the most popular clocks of the season, combines novelty with dignity. A simple twist separates the sphere, revealing attached keys. Finished in gun metal and silver. 8-day movement. 4 inches high. Price \$12.50.



The 4E Century has attractive case of solid walnut and diagonally matched Oriental veneer with small drawer below dial for keys, money, and other easily mislaid objects. Self-starting synchronous electric movement. Strikes hours and half hours. 8¾ inches high. Price \$22.50. The 4W CENTURY is the same clock with 8-day pendulum movement. Price . . . \$19.95



The Sunset has character. The dial is copper; base, hands and raised hour markers are polished brass. Self-starting electric movement. 6 inches high. When fitted with 8-day movement, this is the SUNGLOW. Electric or key wound, \$15.00.



The Rex combines the adaptability of the tambour with a decidedly up-to-date appearance. Its design is inspired by the simple flowing beauty of modern streamlines. Case—American Walnut. 16¾ inches wide. Self-starting electric, hour and half-hour strike. Price \$24.95. With 8-day pendulum movement, it is the ZEPHYR, for \$22.50.



The Lipton is a medium-sized tambour which has retained the sweeping, graceful lines of the larger tambours. It is ideal for cabinet, bookcase or mantel. Case is polished mahogany with diagonally matched veneer on front. Strikes hours and half-hours. 13½ inches wide. 6½ inches high. Self-starting electric. Price \$21.50. With 8-day movement, this is called the 31 TAMBOUR. Price \$18.95.



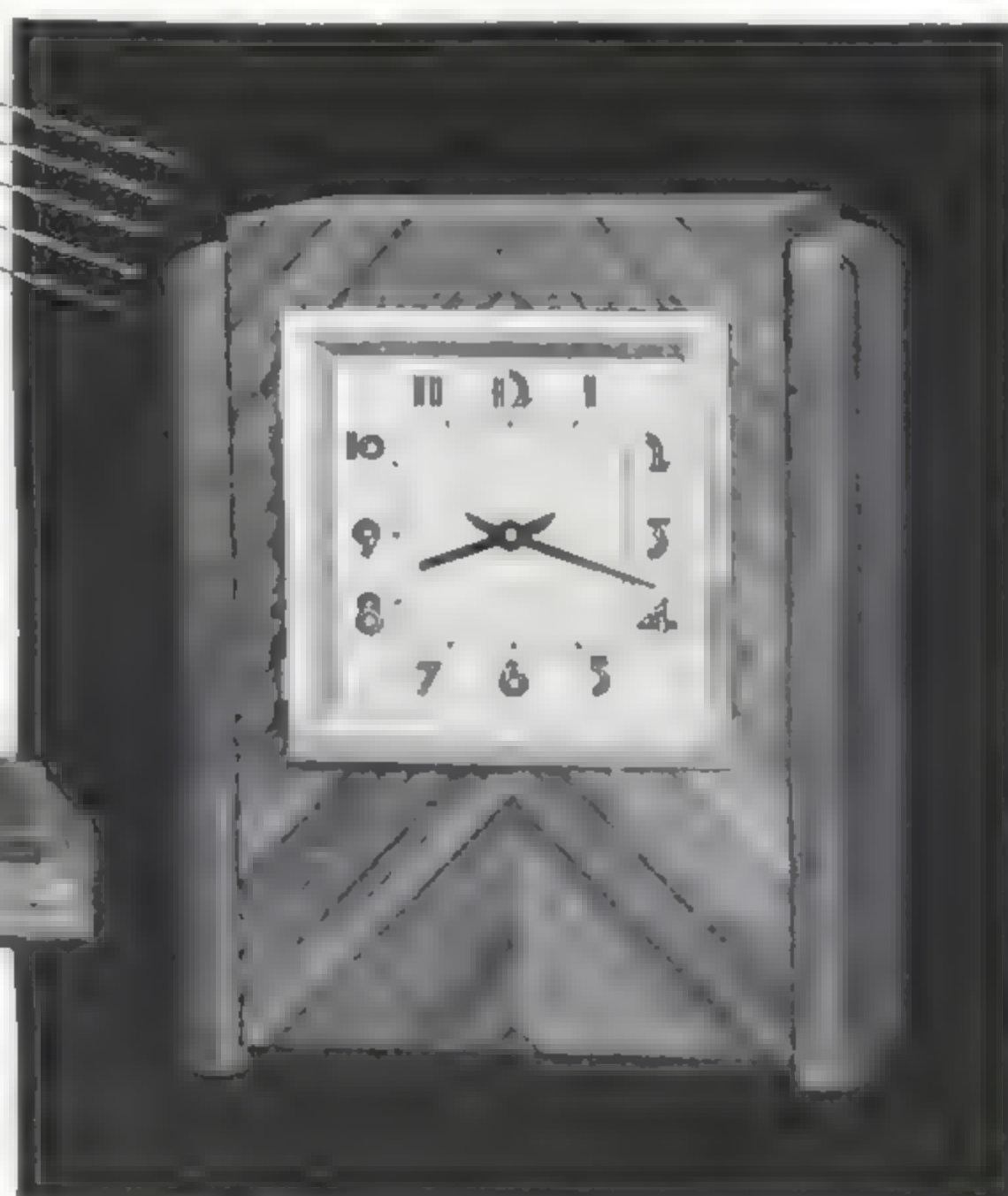
The Crandall, most popular of all banjo clocks. The colorful Colonial panels and polished brass ornaments give it an unmistakable air of Colonial days. Has 8-day pendulum movement. Strikes hours and half hours. 29 inches high, 9¾ inches wide. Price \$25.00.



The Roxbury, richest of all chime clocks. American walnut with burl panels. Raised bronze numerals on silver plated dial. Quarter hour Westminster chimes. 20¾ inches wide. Self-starting electric movement, price \$37.50. With 8-day pendulum movement, it is called the CHIME 52 at \$35.00.



Falsbury (right) is diagonally matched Oriental veneer in front; sides are richly polished solid walnut. Westminster chimes every quarter hour. Size 10½ by 8¾ inches. Self-starting electric movement, \$32.50. Key wound, the 57 CHIME for \$30.00.



SETH
THOMAS

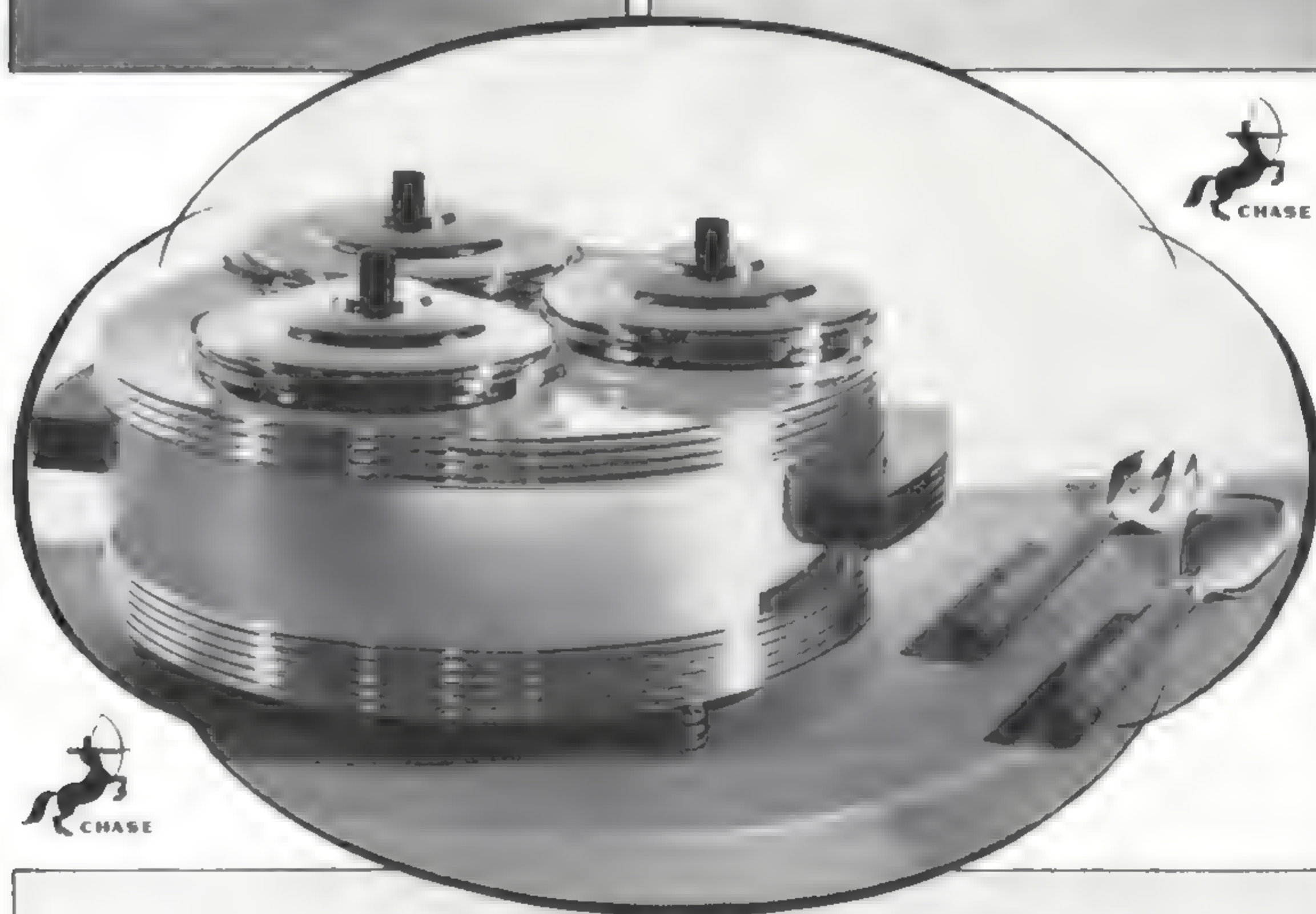
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Individual Coffee Service. Three sections; for coffee, cream and sugar \$3.50

Marmalade and Jam Globes, for jellies, jams, relishes, etc. . \$3.50



Electric Snack Server, with three 1-qt. Pyrex dishes \$12.50
Serving Fork and Spoon Set . . \$1.00

Olympia Serving Dish . . . \$3.50
Salt and Pepper Spheres, per pair \$1.00

Blue Moon Cocktail Set \$10.00 (Shaker \$4.00, Tray \$3.00, Cups 50c each)
Cocktail Ball \$1.00
Olympia Tray, 6 3/4 inches . . . 75c

You'll enjoy entertaining with these lovely things—enjoy buying them for yourself or your friends. They're so smartly designed, so constantly useful in dozens of ways, and—best of all—so inexpensive. All are in modern Chase Chromium, the sparkling finish that never tarnishes, *never needs to be polished*. Be sure to see these and other beautiful things by Chase at leading department stores, jewelers and gift shops.



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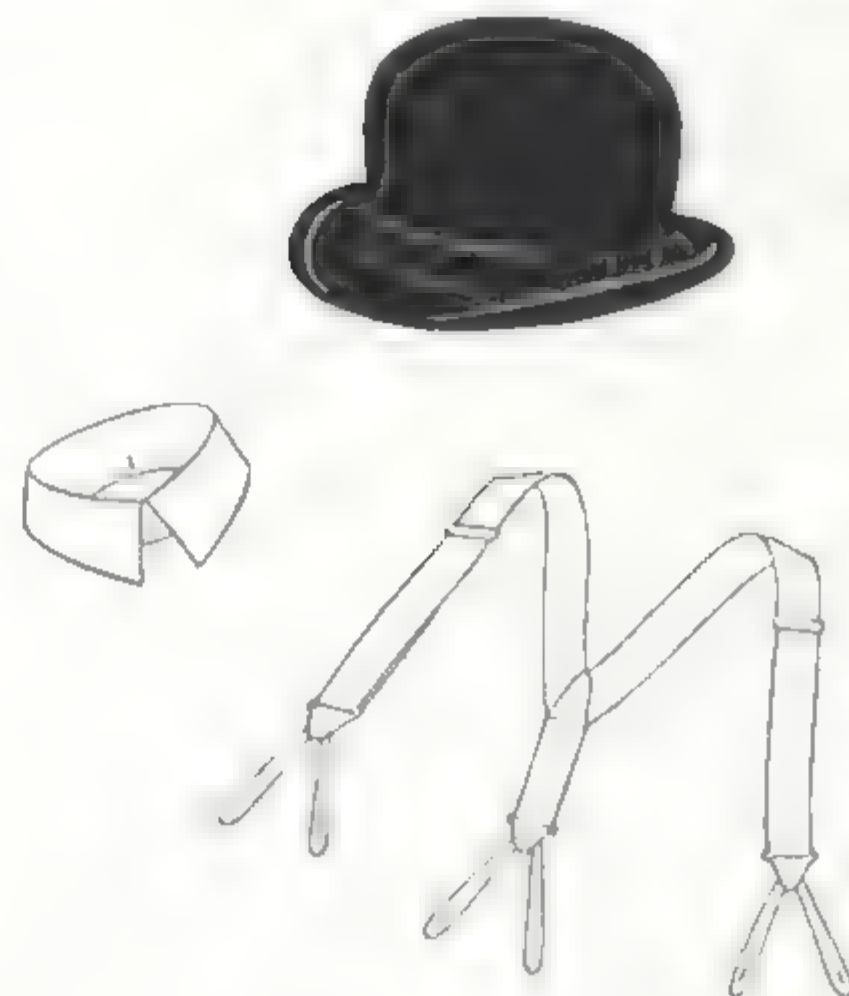
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WHAT EVERY WIFE SHOULD KNOW

(CONTINUED FROM PAGE 49)

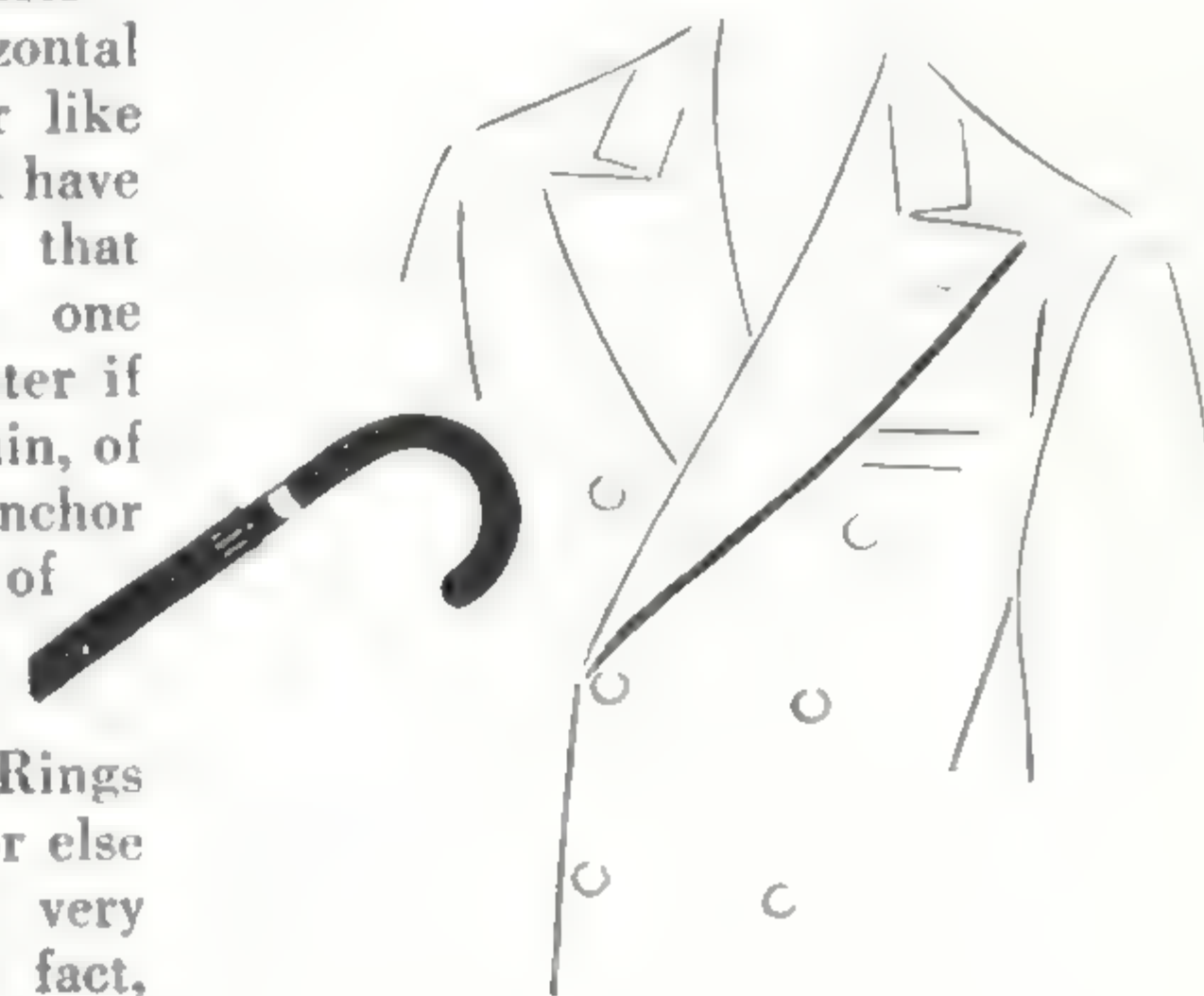


A double-breasted navy-blue overcoat, of wool, will keep him warm when cold winds blow; and, as our artist shows, it will have broad lapels and a breast-pocket. His umbrella (neatly rolled) will have a crook handle.

From the foregoing you will see that, so far as men's clothes are concerned, we have a British bias, and abhor the flashy, the foppish, the outré, the eccentric. We believe that for a man to be well-dressed his clothes should seem to be part of himself.

All of the accessories and clothes that we have described can be bought at Brooks Brothers, unless otherwise stated. And we hope that you will act upon our advice in the cause of the aesthetic advancement of man, and go shopping with (or for) your husband or innamorato.

THE young business man should be heard but not seen. His ties and handkerchiefs should tone in inconspicuously, the feet of the young man should be covered in the plainest of socks, and his hands in dark leather gloves. He will wear striped shirts—we are prejudiced against horizontal stripes—and a stiff white collar like the one in the illustration. He will have a Homberg, and a bowler hat that bellows out slightly like the one sketched above. Trousers sit better if held up by braces. His watch-chain, of plain gold and platinum, he will anchor in the two bottom pockets of his waistcoat. His cigarette-case, roomy and masculine, should be square, gold, and heavy-ribbed. Rings must be either plain, thin gold or else signet-rings, and his tie pin a very simple design of plain gold. In fact, gold is always right, and precious stones invariably and flashily wrong.



VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 57)

bad taste were Victor Jory as Oberon and Ian Hunter as Theseus.) Pace destroyed all the ecstasy of Shakspeare's speech with legions of tinselled fairies running up moonbeams.

In their devotion to the dictates of Pace, several critics criticized "Porgy and Bess" on the grounds that Gershwin's song hits "held up the action." Actually, these songs are the delight of the show and the best fruits of Gershwin's talent. But apparently there is no "action" in music.

Pace has closed our ears to poetry. And by poetry we don't mean blank verse or pompous couplets, but the ultimate rhythm of language. Even if Maxwell Anderson had invested "Winterset" with clarity and theatre sense, it is doubtful whether the average audience would bother to listen.

Perhaps that is partly the actors' fault, partly the listeners'. The modern actor has very little training in the spoken word. Most of his speeches consist of wisecracks, staccato phrases, casual monosyllables. His personality is enough to sustain him. The listener—especially the young American listener—has never been trained to hear good speech. At school, the child who expresses himself well, with a varied vocabulary, is branded as either a sissy or a grind. On the stage, any speech more than half a minute long makes the audience bronchial. In print, the tabloid—perhaps the greatest and most destructive organ of Pace—has made

the reader impatient of any sentence with a clause in it.

Speed is the mania of empty people—people who have no inner resources and no inner life. We offer no solution for this loss; we are only saddened by it. Perhaps after satiation from it, people will see the triviality of speed. After they find that they can circle the globe in one day, they will no longer care to circle it. To save time is to save nothing, for the time that is saved must be filled again, and ways found to fill it.

Speed—pace—is not a great attribute. It is a superficial stimulus, excellent for all superficial forms of life and activity. The juggler, the tennis star, the tap-dancer, the big revue, the gangster film—these need, and thrive on, pace. But all great things are slow; slow in inception, slow in fruition. Birth, love, art—all these need time and can not be hurried. The flight of an eagle, composed as it may be of a million invisible flutterings of its wings, is a slow flight. And the sun sets in its own good time.

• ADDENDUM—In the photographs on page 56, Beatrice Lillie's Tyrolian stage cap is made of Kelly-green felt, her street hat of black felt. Eleanor Powell's "Spy" hat is of grey frosted lapin, her street version of crocheted black wool with crocheted field-flowers, worn with a black wool dress from Madame Frances.

RUSSIA OPENS THE DOOR

(CONTINUED FROM PAGE 39)

August 31: We leave Berlin at 7:30 and come down in the early afternoon in Russian territory. In the waiting-room restaurant, which reminds me of fly-bitten restaurants on the plains of Kansas in years gone by, there is a large picture of Stalin, but the local colour I expected is lacking, except for a family of peasants aboard our plane: Grandma in a shawl, Papa in a black Russian blouse, Mama in a cheap modish brown wool dress that she probably made herself, and Baby in something that resembled no garment I have ever seen a child wear.

From the air, the flat, uninteresting country—agricultural land broken by forests and lakes—is dismal to a degree. No wonder, as Kitty Miller observed, Russian literature has that particular quality of gloom. But, as we land at that mysterious hour of dusk in which all cities are lovely from the air, I get my first thrill—I am in Moscow.

The building at the airport is impressive. All about the field stand planes covered up for the night—their noses shrouded in canvas like the beaks of huge birds. We are shown into a small room where, after half an hour, the customs examination starts behind closed doors. Every single item of our luggage is carefully examined (cigarettes are allowed), and lists made of all money, books, and jewellery. (Exactly what happened in Russia before the Revolution—only then the Czarists were looking for the Revolutionists.) We are released two hours later—nearly as long as it has taken us to fly from the frontier.

A big Lincoln car awaits us outside. We all pile in, including Claire Luce who was travelling alone, but has already joined our group, and pass through the eye of the needle, so to speak, into this new world. The traffic is congested by endless motor-cars, trucks, trams, and buses. In the main street, now called Maxim Gorki, there are innumerable shops like shops in other cities, notably Berlin. Terence Philip, who was born in Moscow, but has not been back since the Revolution, insists that we drive at once to the Red Square to get our first impression by night. I shall always be grateful to him for that.

It is quite staggering. At the far end of the Square, the Church of Saint Basil, an exotic edifice out of the *Arabian Nights*, with oddly-shaped domes in brilliant colours, gives the smashing note to my first impression of this strange city. At one side, the red marble tomb of Lenin, with two immobile soldiers guarding the portals, stands in bold relief against the white-washed walls of the Kremlin. Opposite—because to-morrow is the "Youth Day Celebration"—are huge propaganda signs: pictures of Lenin and Stalin and messages to all peoples written in four languages on red bill-boards a hundred feet high. Speechless, we drive on to the hotel, passing along the river to get a view of the Kremlin—a mass of gilded towers behind crenelated walls. No one, since the assassination of Kyrhov, is allowed there except Government officials.

The National Hotel is pure 1900; decorated in that style known as *art*

nouveau. But my room has a private bath (with soap), twin beds, and a wardrobe (full of coat-hangers). We go down to dine at eleven-thirty, the hour when the *ancien régime* also once dined, in the same room. The dinner is super-excellent—only there is too much to eat. We start with vodka and *fresh* caviar and drink a delicious light white wine from the Ukraine.

September 1: I wake up and lean far—too far out of the window. I can not believe I am in Russia. The streets are very noisy, there are traffic policemen in white sun-helmets and Russian blouses, traffic lights, and white lines for pedestrians to follow when crossing the streets. The huge sixteen-storey building opposite, when it is finished, will be the Moscow Soviet Hotel. I can see women plasterers working. A modern fire-engine goes by with the usual shriek.

Dressed, I go out into the street. I covet one of those Russian white linen blouses that the men wear with white trousers and white caps. But I don't see a woman wearing anything that an American woman would want.

For lunch, we have delicious river fish, and afterwards go for a tour of the city (with a guide) in an open car. Again the Red Square, the Kremlin, and the part of the city that was once the aristocratic section—it now looks more shabby than the rest—on to where the new workers' dwellings are going up. There we see the largest of the "Rest and Culture" parks where the youth practise parachute jumping from a high tower to make them air-minded. (There is a photograph of this on page 38.) One after another they go down, pushing each other off. (I wanted to jump, too, but they wouldn't allow me.)

As it is a rest-day—there is one every sixth day—most of the three and a half million people are in the streets. They look well fed, but it is curious to see every one dressed exactly in the same degree of prosperity. The Militia are smart in their white blouses and helmets, dark blue breeches, and beautiful boots. But I can't say much for the women—they quite obviously wear neither corsets nor brassières, and their figures, to our eyes, are appalling.

After the tour, we go for a ride in the new Metro (underground), which is the pride of Moscow. And no wonder—it is the finest that I have ever seen. The stations above ground are good examples of modern architecture, and those below are even more impressive—each one done in a different style and in different colours of marble. The Metro maps are marked with players' masks to indicate theatres, envelopes for post-offices, and hammers and sickles (the Soviet emblems) for the factories.

As we start for the opera, the Youth Day parade begins, and loud-speakers are broadcasting the service that is going on in the Red Square. It is like listening to Mass in church. Thousands of people are forming into processions, bearing banners and emblems—a riot of colour like a procession in the Far East.

The white portals of the opera are beautifully (Continued on page 100)

Fostoria Candelabra for Christmas

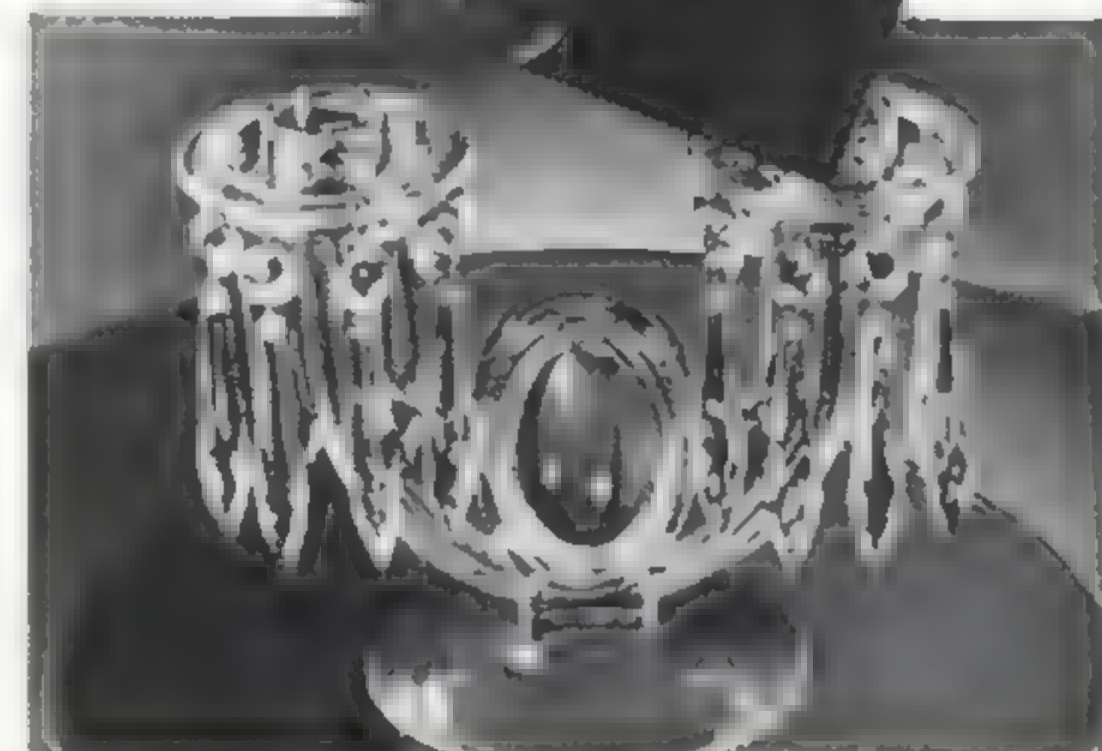


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Write for our free booklet "Correct Wine and Table Service."



RUSSIA OPENS THE DOOR

(CONTINUED FROM PAGE 99)



REVEALING "drapes" and clinging crepes define your figure as never before. To achieve the startling beauty of the new costumes, the lines of your body must be sculptured to classic contours. Sheathed in FLEXEES you emerge triumphant, secure in the knowledge that you are smartly and correctly corseted.

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decorated with huge half-furled red flags. The interior is lovely—all in the crimson and gold tradition. The old red curtain has been replaced by one of modern red-and-gold silk woven in a design of the Soviet emblems and the significant dates: 1871, 1905, 1917. Everywhere, the arms of the Czar are painted over with the Hammer and Sickle. No one is dressed.

I find "Sadko" a boring opera, and the performance mediocre, but the magnificence of the production—three hundred and fifty people on the stage at one time—staggering. In a capitalist country, it would not be possible, as it could not be profitable, but here the theatre is subsidized by the State. The audience is made up of workers, soldiers, factory directors, and people in every walk of life who are allotted seats as reward for good work.

September 2: I go to the matinée—noon performance—of "Til Eulenspiegel" at the Young Spectators Theatre. The play is a little rearranged so as to work in some propaganda, but beautifully acted. The audience, except for the tourists who are here for the Theatre Festival are all young, under eighteen.

Because we are also here for the Theatre Festival and in company with Gilbert Miller, we are plunged into the inside world of the theatre. We have tea with the great Tairov, of the Kamerny Theatre, who is one of the "big four" in the Moscow theatrical world. We gather around the big table and talk art and the theatre. Only among artists are there no politics. Gilbert Miller and Tairov might be discussing things in a London club. The artists are the lucky ones in this new order, for they are the pets of the people and the Government, who give them everything they want in the theatre and money with which to go abroad from time to time. If a producer wants a new revolving stage, he gets it—whatever his wishes, they are realized, regardless of cost.

I go to a "Torgsin" shop in search of a Russian blouse, such as I see worn by the men in the streets. But, alas, there are none for sale, as these are the shops where foreigners may buy (in exchange for their own currency), and foreigners, apparently, do not want workmen's blouses. There is nothing else I would wish to buy.

This is one place where I can't spend money. Everything has been paid for in advance by *Intourist*: my hotel, meals (I have a book with meal tickets), and any extras, like drinks and hire of cars, will be charged to my account. However, it is useful to have small money of any currency for tips—tips are now expected, but always in *valuta* (foreign money).

No, there is no night-life in Moscow except at the Metropole, where in the huge dining-room, which has two bars, there is an orchestra and dancing. The newspaper correspondents gather here at night to swap stories. At one or two small cafés, gipsies sing.

September 3: As the theatre begins at seven-thirty, none of the diplomats give dinners during the Festival. But yesterday, we all had cocktails with

Noel Charles, the Councillor at the British Embassy (whose wife is very chic and pretty), and later went to a beautiful new theatre in the Workers' Centre. This theatre is in the heart of the heavy industries district, a marvel of modern theatre planning. Here we saw "Lady Macbeth of Mzensk Province," a musical drama (shown last year in New York at the Metropolitan) by the most talented of the new Russian composers—a fine work, beautifully given, and loved by the audience.

To-day, I have seen the Museum of Western Art—the gallery of modern pictures. It is a unique thrill. The room hung entirely with Matisse's is beyond belief. There is another room with nothing but Picassos of the "blue period." And the Degas, the Gauguins (a room of them), the Rousseaus, and the Van Goghs are numerous and of the first quality. This alone is worth the journey to Moscow. Apparently, the Russians began to collect these painters before any one else in Europe—long before Gertrude Stein "discovered" Matisse and Cézanne.

September 4: Went at noon to the Children's Theatre, run by an attractive and interesting woman, Natalia Satz (Auntie Natasha to all children), who, like Balieff, is an important part of the show. The ushers are children, and many are employed in other departments. They gave "The Tale of the Fisherman and the Fish." It would be a sensation in London or New York, and I begged Gilbert Miller to produce it for grown-ups.

We lunched later with the Ambassador and Lady Chilton at the British Embassy. It was like stepping back from a dream into real life again. It was heart-warming to see the portrait of King Edward hanging in the hall, the beautiful Empire dining-room with panels by Hubert Roberts, the silver and glass on the table, and the lovely furniture. And I went to tea with Madame Litvinov, wife of the Minister of Foreign Affairs (an Englishwoman, born Ivy Loew) in the huge house where all the Foreign Office receptions take place. Jane Grant of *The New York Times* and I had tea with Madame Litvinov and her daughter. Note: the taxi to take us there and back, about ten minutes drive, cost nearly five dollars.

September 5: The Gipsy Theatre is a riot of patchwork quilt curtains and printed calico. Even the bear is dressed in calico ruffles. It was in this theatre that the *Chauve Souris* was originally given in Moscow.

To miss the Museum of the History of the Revolution is to miss one of the most interesting experiences Moscow offers. One must go with a guide to translate. As a presentation of the subject, it would put to shame the best efforts of any American advertising agency in presenting a product to a breathless public.

September 7: The Baroness Ravensdale and Lord Warwick have arrived. This is Lady Ravensdale's second visit—the last was three years ago—and she finds the change since then astonishing. (Continued on page 101)

RUSSIA OPENS THE DOOR

(CONTINUED FROM PAGE 100)

Like the girl on the station platform at Kitzbühel, who said, when she saw the Princesse de Faucigny-Lucinge descend from the train, "Well, this is the end of Kitzbühel," I feel the present foreign invasion is the beginning of the end of the U. S. S. R. Seriously, from now on it will be, like Salzburg, a great yearly pilgrimage, for it is the temple of the modern theatre, and the world has at last discovered it.

To-night, we saw the best of the new Russian plays written since the Revolution, "The Days of the Turbines," a play depicting the tragedy of a family in Kief during the first days of the Revolution—a fine, interesting play, beautifully acted. For three years, this play was not allowed to be given here. To my surprise, it is not a propaganda play, as each side is fairly presented.

I am taking the "Red Arrow," the crack train of Russia, at midnight for Leningrad.

September 8: I am sure the Minister of Transport never travelled by the "Golden Arrow," or else he has his tongue in his cheek when he calls this the "Red Arrow"—a string of third-class carriages with two antediluvian *wagon-lits* bringing up the rear.

But oh! the beauty of Leningrad. To see it is worth putting up with anything. Always one of the most beautiful cities in the world (to me the most beautiful), it now has the added glamour of tragedy coupled with dilapidated grandeur. Moscow being the new capital, Leningrad has become the museum of imperialism. Instead of Moscow remaining the Gateway to the East, it is destined shortly to become a modern Americanized city closing in the towers of the Kremlin, while Leningrad will, I hope, be kept under glass for the world to enjoy.

Here the past is spread out on the stage as in a theatre. The Fortress of Peter and Paul where the Czars are buried, the harbour and the stock exchange built by Peter the Great, the Winter Palace, the buildings of the War Office, the Admiralty, Theatre Street, and the Alexandrianski Theatre, the Cathedral of Saint Isaacs have all the beauty and distinction of a legend.

One blow is hard to bear: the Hermitage is closed until the eleventh, when I shall be gone—and I have come so far to see the famous Rembrandts. Also, I shall miss seeing the parties of bored soldiers being taken through by guides. When some one asked, "Why bore these poor chaps?", the reply was: "In the interest of the next generation"—the whole of the modern Russian formula in one phrase.

With breathless anticipation, I drive out to Tsarskoye Selo, the Czars' Summer Palace—the Versailles of old Saint Petersburg. First, I see the Catherine Palace, the favourite residence of Catherine the Great. The lapis-cobalt and gold chapel, the ball-room with its sconces for fifteen hundred candles, the amber room, the Chinese music-room, and Catherine's bedroom and boudoir, entirely made of white and coloured glass (she called the boudoir the "snuff-box")—all are exactly as they once were.

But Nicolas II. elected to live in a much smaller palace adjacent, a moderate-sized, English gentleman's country house of the Georgian period. And here one enters on the wake of yesterday's tragedy. In the reception-rooms are wax figures dressed in the royal livery. In the drawing-room are the court dresses of the late Czarina, the elaborate slide on which the royal children played, and the toy automobiles of the little Czarevitch.

From here, one passes to the Czar's private suite of rooms—rooms so personal that one has the instinct to turn away. The Czar's desk is covered with family photographs, now fading; his calendar is dated July 31, the day on which he suddenly departed from this house for the last time, at the request of Kerensky who thought to save him.

Still more intimate are the rooms of the Czarina across the corridor. In the salon, the boudoir, and the bedroom are countless photographs and boxes of souvenirs. Behind the bed hang some eight hundred ikons. The ensemble depicts the life of any simple, retiring, uninteresting family, living in a suburban villa behind Nottingham lace curtains and aspidistra plants. Even her dresses, including the grey nurse's uniform she wore during the War, are hanging in her dressing-room for all the world to see. I was almost ashamed to look. But the tragedy about reigning royalties is that they have no private lives.

I go to the ballet in the evening. I see Rimsky-Korsakov's "Sleeping Beauty." I find it boring, for it is the old school of classical ballet. The dancers are not extraordinary, with the exception of Doudinskaya, who seems to be adored by the public. The old Imperial School of Ballet still goes on, and who can tell what the tiny children, seen every night on the stage, will become to-morrow? Julius Cæsar once said, "Give them bread and the circus." And that is the Russian diet to-day—with the circus on a big scale.

I walk home after the ballet and pass by the Youssouppoff Palace, the scene of Rasputin's murder and now a public building. Gazing up at its freshly half-painted exterior with the brightly lighted windows reflected in the waters of the canal below, it gives me the strange feeling of an oracle about to whisper secrets. I pass more houses of the same sort, all with a past that can easily be reconstructed in imagination—so close behind us is the past of this phantom city.

September 9: Peterhof, the favourite Summer Palace of Peter the Great, is a pure joy with its fountains playing in the bright September sunlight. Much smaller and simpler than Catherine's Palace, but also in the baroque style, it is gay and sympathetic. For me it is the loveliest small palace in all Europe. As all the furniture is there, the picture is complete. There is a beautiful all-white dining-room—proving that there is nothing new under the sun. And the gardens are filled with fountains that run day and night. Tucked away in a corner of the park, overlooking the sea, is the little house, "Mon Plaisir,"—a tiny gem of simplicity and elegance to which Peter loved to retire. (Continued on page 113)



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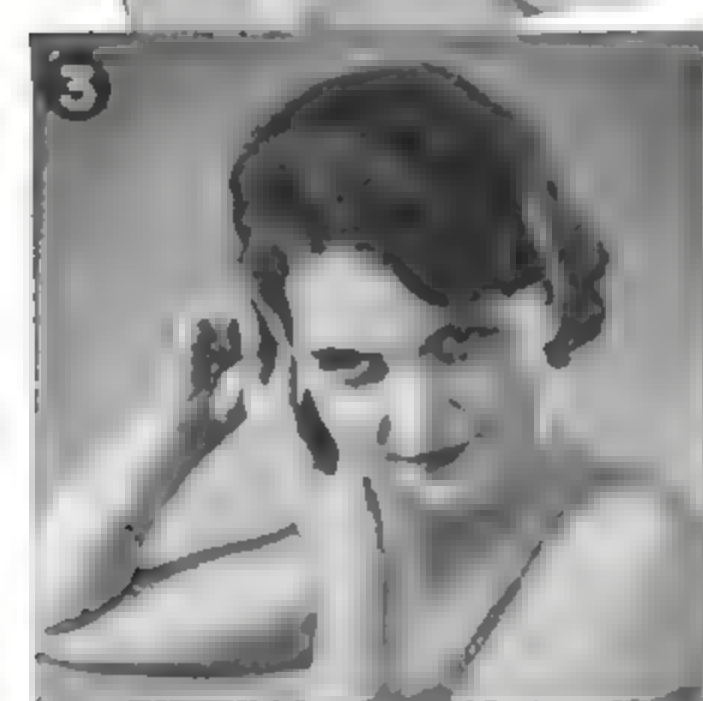
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SHOP-HOUND FOLLOWS THE CENT

(CONTINUED FROM PAGE 86)

engraved on this plate—like the identification tag on a dog's collar, only much more decorative. The plate can be attached anywhere, either on the inside or outside of the bag. Monogrammed handkerchiefs are as inspiring a present as plain handkerchiefs are uninspiring. At Bonwit's, you can have monograms hand-painted on them; and they're good looking even on men's handkerchiefs, believe it or not. Then there are chiffon handkerchiefs with one huge appliqué initial, in satin, and mousseline handkerchiefs with two-colour appliqué monograms, hand done in chiffon.

• People who find totally flat heels a little uncompromising are always bemoaning the fact that medium heels—higher than flat, but lower than high—are scarcer than the proverbial hen's teeth. These people, obviously, haven't yet been to Hanan and Son, at 516 Fifth Avenue. The Hanans have always believed in medium heels—and they've been in business for eighty-nine years, or four generations (it's a long time any way you look at it). They've also believed in fine leathers and beautiful workmanship; and although they cater chiefly to older wo-

men, the young element makes heavy inroads on their "Carefree" sport shoes, which are practically the ultimate in classic good looks. These shoes are to be had in every possible style, from kiltie to monk, and the prices range from around \$8.75 to \$10.50.

• Mr. Green, of A. H. Green and Son, at 30 East Fifty-Fourth Street, will make you any kind of fur coat that you want—and make it beautifully, giving you the benefit of some forty years' experience. But he is particularly enthusiastic about black fur coats this season, and you will be, too, when you see how skilfully he handles black, and how reasonable his charges are. For instance, you can have a lovely black Hudson seal coat made here for around \$185, or an equally lovely black caracal for under \$200. There are models already made up, too, that are worth seeing.

• Shop-hound spends her life nosing around the shops of New York. While she can not undertake shopping commissions, she will be glad to give information. Write to Vogue, 420 Lexington Avenue

HOLIDAY DANCE

(CONTINUED FROM PAGE 96d)

every night of his Christmas vacation? Who never thought of paying for a girl's taxi-fare, because it was always paid in advance? Who never felt the slightest social responsibility because even if he didn't dance with the girl who invited him, he'd always be sure of another invitation? What would you do?"

Mrs. Burke went on. "You think Ann is prematurely sophisticated, and nervous as a witch, and all the rest of it. Well, Roger is horrible. He's selfish and conceited, and he thinks the world was created for him. I know it sounds dreadful for his own mother to say things like that, but his father says them, too—and when I think of him five years ago. Do you remember, Lisa, what a darling little boy Roger was?"

Lisa looked a little startled. "As a matter of fact, he was," she admits. "Tough, but thoughtful, if you know what I mean."

"Exactly," said Mrs. Burke. "Well, it's holiday dances that have changed him."

Although Mrs. Burke is harrowingly right, Roger and his contemporaries are, of course, not permanently lost souls. College, or the years following, will jolt them into a proper perspective, and give them an adult set of values—but, beyond question, the jolt will be a painful one. Adjustment for Roger and boys like him is not an easy matter, because adjustment is never easy for young people who have been badly spoiled.

To many parents, it seems as though, in trying to give their sons and daughters a good time, and a certain amount of social training, they have succeeded only in storing up trouble for them. A change of some sort seems most definitely to be indicated; and, as a

matter of fact, one committee has made just the right sort of change. Instead of supper dances, the members of this committee are giving dinner-dances, which—aside from the fact that the hours are more appropriate—means getting off to a better start; for there is something very communal about dining together. Then, membership is required for boys as well as girls, with only ten more boys than girls on the membership list—and no guests allowed. Further, says this sane committee, there shall be no more continuous music; instead, there are five-minute dances. The floor committee consists of thirty somewhat older boys and girls, and this floor committee is the real key to the success of the parties, for they introduce boys not only to popular girls, but to every girl possible. Besides that, they provide every girl with a partner, if by any chance she is left in her seat after the music starts. Since no youth enjoys being firmly propelled across the floor to a seated damsel, boys soon learn the habit of cooperation and social responsibility. They are not afraid to cut in on any girl (even the ones they really ought to dance with) because, with five-minute dances, they can't get stuck. On the other hand, they are allowed to cut in, and so every one is satisfied. The result is a real party, really gay.

This particular set of subscription dances was popular even before its revolution, and its committee is a distinguished one. Now, perhaps, other intelligent committees will take similar steps; and if they do, the millennium will have arrived, for the night of a holiday dance will no longer mean haggard parents avoiding each other's eyes, and youngsters wondering clamorously why it is supposed to be fun to go to a party.

WHERE THE FUR FLIES

By Jane Butzner

EVERY ONE in the New York fur district seems to know every one else—but not every one speaks to every one else. It is an excitable community, this little area between Twenty-Fifth and Thirty-Eighth Streets and Sixth and Eighth Avenues, where competition and rivalry are strenuous. Each packet of furs, in its journey from trapper to fur-farmer, to auctioneer to dresser, to dealer to manufacturer to retailers, stirs up feuds that are apt to endure until every one concerned feels that he has come out on top.

At every hour of the day, the sidewalks and gutters of the district are crowded with groups of cigar-puffing fur merchants, dapper buyers, and salesmen from the adjoining garment district, who engage in loud and unrestrained dickering, as though they were anxious to advertise all the details of every transaction.

Eighth Avenue in this section is the hand-cart thoroughfare. From eleven o'clock in the morning until four or five o'clock in the afternoon, a steady flow of fur-heaped hand-carts and racks runs north, and a stream of both empty and full ones runs south. Those going north are to fill the orders of manufacturers and retailers farther up-town, and the loaded ones running south are furs being returned as unsatisfactory.

GOING, GOING—GONE!

But of all the many activities, the auction is the most dramatic. Four times a year, general sales are held, and three times a year, special sales of particular furs. Hundreds of thousands of dollars and as many as a million furs change hands at a general sale.

Some of the items in the catalogue would be a shock to many fur buyers. Ten thousand mountain-lions and seventeen thousand wolves are listed for one sale; and an item of two hundred thousand skunks and ten thousand house cats is almost terrifying. The largest item is 'possum, with about two hundred and fifty thousand at each sale—a million a year. Eight kinds of fox are listed. Of course, many of these animals are raised on modern fur-farms. In the pioneer days of this industry, domesticated furs were usually inferior to the wild ones, but scientific methods of breeding have greatly improved domestic furs.

The furs to be sold are on exhibition for about a week before the auction, and the different lots and packets, with gradings of quality and size, are listed in catalogues, so that, when the sale begins, each dealer has selected the particular furs he intends to bid for. Sometimes, a number of dealers want the same packet, and excitement surpasses mere business competition. Dickering gets more and more involved, the auctioneer skilfully lures the rivals on, and the competing buyers, before the sale is concluded, have probably spat at each other and called down picturesque curses upon each others' heads. Sometimes, even after the sale is completed, the argument continues, and a theoretically impartial judge has to settle the affair.

There is always excitement of some sort in the district. When the sales are over, feeling has subsided, and busi-

ness has become as nearly normal as possible, there is an undercurrent of danger and an expectation of hold-ups. Vast quantities of furs are stolen every year, never to be recovered. Every shop has an inner door of iron bars, and every truck is equipped with a "hold-up horn."

Inside the barred doors and behind the wire grating back of the shop-windows, the shops are dark and eerie. Mounted heads of ferocious animals project from the walls. Mounds of furs cover crates and hand-carts, filling the shops with a rank, musty odour.

TWICE-TOLD TALES


The fur merchants delight in giving themselves descriptive titles and are fond of remembering past coups and adventures. Nearly every shop has its archives of souvenirs. One picture from such a treasure chest shows a young man up to his middle in small packages, and is inscribed: "Edgar Lehman, Pioneer of the Mole Industry."

When Theodore Roosevelt was given a New York welcome on his return from a hunting expedition in Africa, the district conspired to pay him a tribute. The entire front of a large fur store on the route of the parade was draped with the skins of tigers from Somaliland. On either side of the door was placed a crouched stuffed lion. As Roosevelt glimpsed the extraordinary display, he forgot the spectators to whom he had been bowing and turned in his car to view the skins as long as they were in sight, unwittingly ignoring the welcoming committee. Fur men still gloat over this triumph.

Many years ago, one of the dealers of the district wore a valuable coat with such a beautiful and unique collar of sea-otter that it became famous wherever he went. On his yearly buying trip to Leipzig, he charged admission to see this collar and donated the proceeds to charity—German or American, according to rate of exchange! This same merchant won two thousand pounds in London on a bet on the season's price of Alaska sealskin. He explained later that the wager was perfectly safe, for he had just gained control of most of the year's supply of Alaska sealskin.

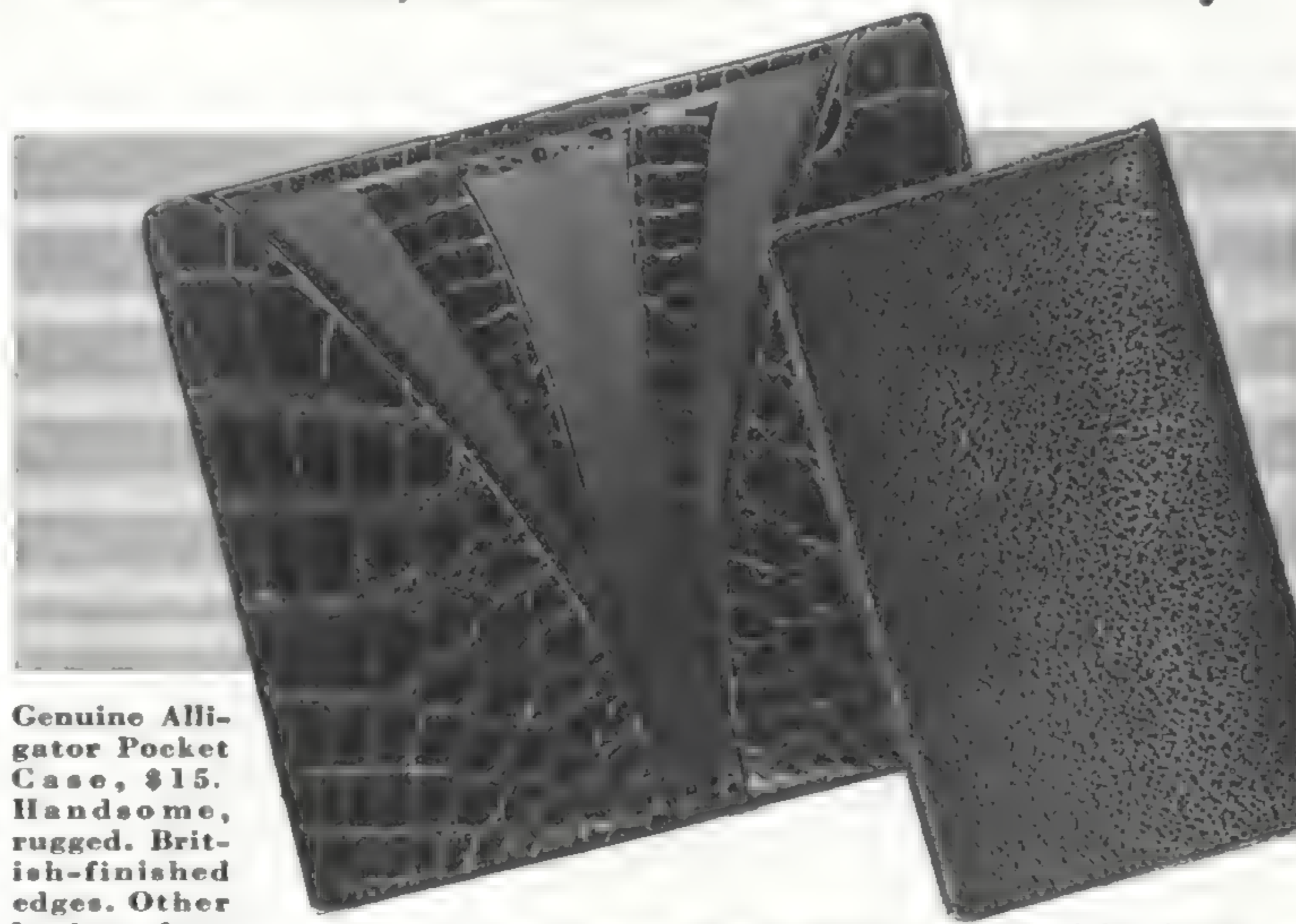
Fur men are particularly aggressive in developing new and unusual business. Thirty years ago, at a time when business was slow, one of the merchants conceived the idea of selling white foxes for summer wear. He sent his assistant to Atlantic City with six cases of white furs and vehement orders to throw them in the ocean if he didn't sell them. The assistant spread the furs conspicuously on the boardwalk. Those who didn't notice them stumbled over them. In two weeks, almost every woman in Atlantic City was wearing a white fur neckpiece.

Many fur products other than clothing are also profitable for the dealers. Every Christmas, thousands of white whiskers made of strips of Angora goat are sold for department-store Santa Clauses. Just now, the district is hopeful that the hanging of red fox tails on radiator caps, a fad started by some taxi-drivers, will bring a boom to the fox-tail business.



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TEA-DANCE

and the movies with the man of the hour, who'll succumb to lamé, simply cut, definitely young. The first dress below is of powder-blue lamé, with flattering puffed sleeves; Sada Sacks. With this, a flip half-hat of blue velvet; from Marion Vallé

- Black velvet under the chin, round the waist, on the dull silver lamé dress, centre; Turner's Gowns
- (Third) A raspberry crêpe dress, topped by a lamé jacket; B. Weinstein. Hat to match; Marion Vallé



DINNER-DANCE

in the goddess gown (right) of pleated white chiffon, with a fluttering cape; Elizabeth Hawes

- For glittering nights—this Bedouin wrap of flame velvet (opposite), crowned with mink. Expensive, but impressive; from Saks-Fifth Avenue
- Velvet, red as holly berries, for the second hooded wrap. All this magnificence for almost a song. You'll want it in several shades; from Russeks
- Yards of white tulle (far right), spangled with gold coin paillettes, for a coming-out dress; Turner's Gowns





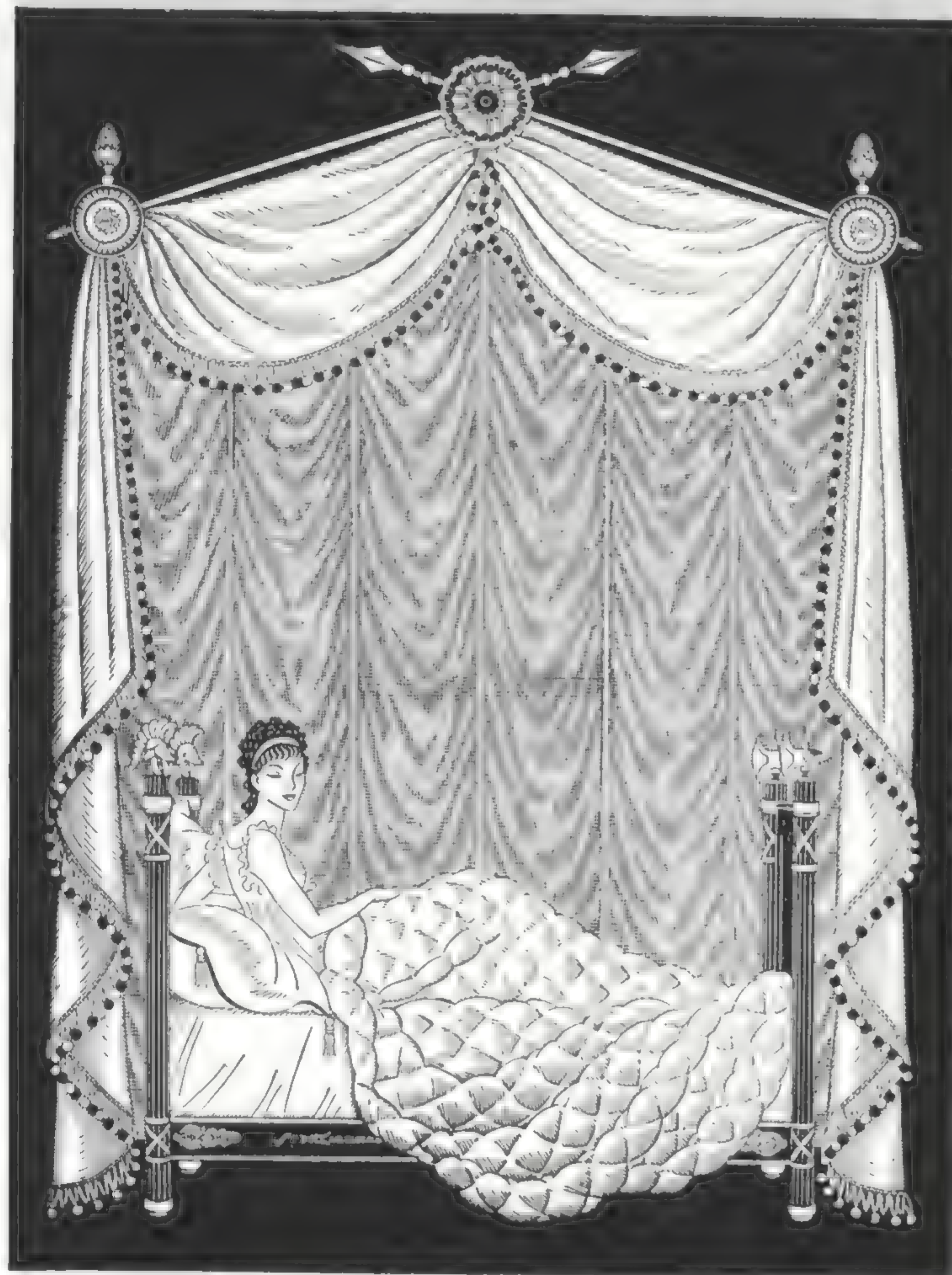
LUNCHEON

at the Marguéry. The first dress above buttons spang up the centre, trim as an officer's tunic. It's of not-too-bright red Stehli silk. A bunchy bow head-lights the black velvet hat. Both from Chez Femina

- There's black magic in the second dress. Over a masterly simple rose crêpe dress wraps a separate skirt of black crêpe; Miss Carroll. Black hat; Marion Vallé
- Black silk jersey for the third model. Clumps of pink velvet bows look like flower nosegays; B. Weinstein



Carlin Comforts



Refreshing Fashions

FOR YOUR BEDROOM AND BOUDOIR

Smart fashions are introduced by Carlin designers to give your most intimate surroundings a new and refreshing beauty. Exquisite comforters—blankets—lace pillows—chaise longue covers—couch throws—and fascinating accessories—inspired here and abroad—are displayed in selections almost without end. Fastidious women always take pride in possessing Carlin originals. They recognize that the refinements of Carlin artistry cannot be attained in simulations. Carlin originals are surprisingly modest in price—for instance, comforters or blankets range upward from \$12.50.

THE SMART SHOPS LISTED BELOW—AND ONLY THESE—DISPLAY CARLIN ORIGINALS

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Saks—Fifth Avenue, N. Y.

Lane Studios, Inc., Montclair, N. J.

Joseph Horne Co., Pittsburgh

The Edw. Malley Co., New Haven

I. Magnin & Co. Shops, Pacific Coast

Neiman-Marcus Co., Dallas

Field-Schlick, Inc., St. Paul

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Scruggs-Vandervoort-Barney, St. Louis



What the FEETURE ARCH Does for Comfort FLORSHEIM Does for Style



WHEN a woman first wears a Florsheim Shoe with the famous hinged Feeture Arch, she discovers two things... first, the amazing comfort of an arch support that flexes with the rise and fall of the foot... and second, the enduring quality of the style due to the superiority of Florsheim materials and construction... both the foot and the shoe are protected. *Style illustrated above... THE HIGHLAND, Style W-221.*

\$8.75...\$10 and up

THE FLORSHEIM SHOE *for Women*

THE FLORSHEIM SHOE COMPANY • Manufacturers • Chicago

GILDING

You'll have, this winter, an evening gown of fluid lines, an afternoon dress of superb simplicity, and a tweed suit par excellence. On these two pages, we give you thirteen things to improve sartorial perfection. All from Macy's Accessory Shop



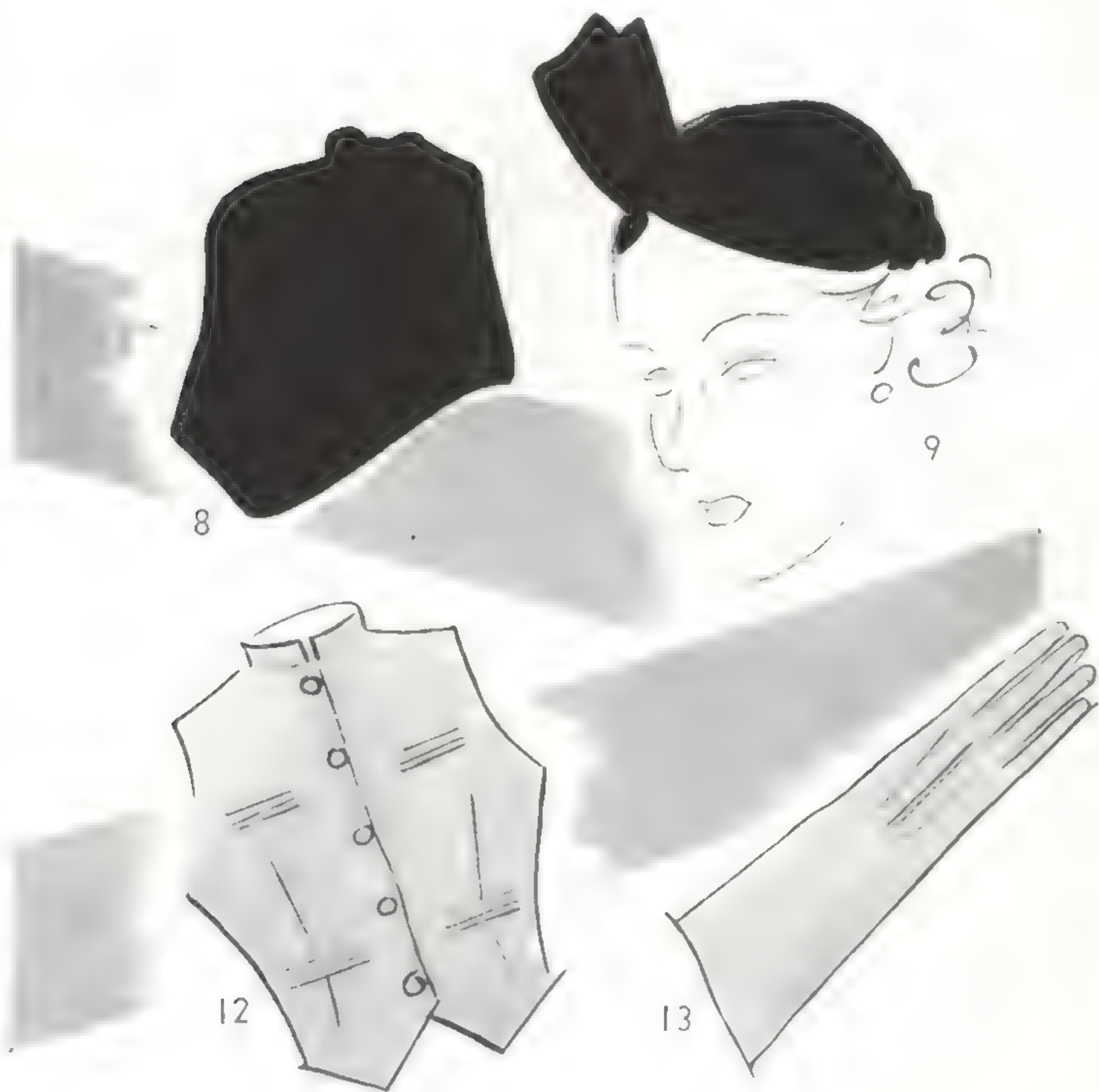
- 6. For afternoon: Molyneux's ten-button suede gloves in fragile colours, like lemon-green. Under \$6
- 7. Schiaparelli's gold metal bracelet. Under \$10
- 8. Black velvet bag, chic and capacious. Under \$5
- 9. Copy of Reboux's spirited black velvet hat. Under \$4



THE LILY



1. For evening: Bag of nubby gold beads. Under \$18
2. Very Spanish velvet bolero, subtle shades. Under \$9
3. Comb that outlines your ear in brilliants. Under \$3
4. Mainbocher's spray of velvet orchids. Under \$7
5. Gold metal vanity after Schiaparelli. Under \$12



10. For tweeds: Copy of Patou's knitted hat. Under \$5
11. Bag of velvety sueded pigskin, in beige. Under \$9
12. Suede waistcoat, with a creamy yellow front and hunter's green back. In other combinations. Under \$9
13. Sturdy gloves that match the pigskin bag. Under \$5

In New York at WANAMAKER'S MisSimplicity* is Recognized as a "Beauty Producer"

A lovely figure is even more important to the modern woman than a beautiful face. Slender, classical lines give her well-groomed poise—without which she is apt to be stamped "dowdy". Model 6609, the MisSimplicity* photographed at Wanamaker's, in New York, closes with a slide fastener.



*Reg. U. S. Pat. Off. Pat. No. 1,859,198

The GOSSARD Line of Beauty

THE H. W. GOSSARD CO., Chicago • New York • San Francisco • Dallas
Atlanta • Toronto • Melbourne • Sydney • Buenos Aires

DISCOVERIES IN BEAUTY

(CONTINUED FROM PAGE 88)



IVORY TIPS
Protect the Lips

Marlboro
MILD AS MAY

A CIGARETTE CREATED BY PHILIP MORRIS

New to America! At the most Exclusive Shops Only...



*Bienaimé
mon parfumé*

BIENAIMÉ
PARFUMEUR PARIS

• The holidays, as we were murmuring at the beginning of this discourse, are imminent. In fact, the days and nights when we Have To Look Our Best are practically upon us, and one of the best preliminary gestures to be made on the behalf of a brilliant appearance is to get hair and scalp into good condition. If your permanent needs a bit of retouching or has waned altogether, if lights and colours seem to have taken wings and flown from your hair, if your scalp has a worn-out feeling, now is the psychological time to set these matters right.

If it is a permanent that concerns you, Gold and Consoni (Three-Eighty-Five Fifth Avenue) have developed a new method of waving that makes a new woman of you—and when do you want to be made-a-new-woman-of more than right before the holidays? Especially if you have dry, brittle hair that looks like highly inflammable timber, this new permanent is your meat, because it involves oil. Your hair is wound from the ends to the scalp, drenched with rich, delicious-smelling oil, wrapped with flannels, and then clamped with little heaters that haven't a wire anywhere near them. The oil sings with the heat, for the merest second; then the heaters begin to cool, the wave begins to be a permanent fixture, and the oil goes about its life-work of softening your hair. When the clamps have been taken off, your curls are glossy and damp the way they are after a good hot oil treatment, and the wave itself is nice and natural. This double-action, rejuvenating permanent isn't too expensive to give yourself for a Christmas present, either.

• When you consult Edmond, Queen Marie's Beautician (of 24 East Fifty-Fifth Street), about your permanent, you will find him advocating a new type of wave, which is built around the business of stretching your hair. The Edmond method represents a pretty definite break with old traditions. Sixty per cent. of this permanent consists of treating your scalp before a single gadget is put on your hair. The roots of the hair really get more attention than the ends, which explains why his wave makes your hair look naturally curly. The preliminary treatment neutralizes the acidity of your scalp, frees it from the accumulation of dead cuticle that washing doesn't make a dent in, and opens up more pores for it to breathe through. Then oil is put on this neutralized hair, and the hair is steamed and put in winders that are tightened every two minutes. (But the hair isn't screwed up—it's folded up, and it's perfectly painless.) Very little heat is used, practically no chemicals, and the whole thing only takes a brief space of time. The moisture is so evenly distributed that there's no danger of the ends being dry and frizzy. Your hair looks soft and healthy and curly all over, and it stays that way for the duration of the wave.

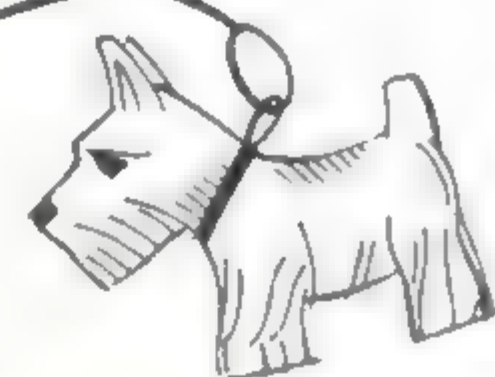
• Stripes are all very well in their place; but, if you ask us, their place isn't in the hair. We see a lot of striped hair around—brown hair with blond stripes, dark hair with grey stripes, and so on. It may be the result of an injudicious rinse you had somewhere,

it may be the steam-heat (you can always blame everything on steam-heat). Or it may be that your hair has never recovered from the sun and salt water of the dear-departed summer. Whatever got you into this condition, it's no way to start off the holidays. At Bernard Az Guro's salon (Four-Thirty-Nine Madison Avenue), you'll find a woman who specializes in restoring the natural colour of your hair; she cuts out a sample from underneath, where the hair isn't discoloured, and matches it perfectly all over your head. When she's through, there won't be a single lock left with any ideas of its own about colour. Your hair will be treated just as constructively for its general well-being as for its appearance, too. Az Guro believes in always massaging the scalp and giving an oil shampoo before he sets a wave, so that your hair has that nice live look; you'll never go out of his salon with a stiff, unnatural-looking wave, or one that isn't completely becoming to the visage God gave you.

• But there are knottier hair problems than mere oiliness or dryness. If your hair is so thin or fine that it's unmanageable, or has that Anglo-Saxon tendency to recede from your forehead, or is all shot from a recent illness, you couldn't do better than to entrust it to Pierre, at 39 West Fifty-Seventh Street. Monsieur Pierre, besides being one of the most *sympathique* people we know, gives you the benefit of thirty-two years' experience in making transformations; and if he can't rid you of inhibitions about your hair, nobody can. His transformations are made only of cut hair, naturally wavy and in its own natural colours. They're so perfectly made that not even your own family can spot the difference—they'll only wonder why your hair looks so much better. If your great sorrow is that you can't wear the new hats—your hair refuses to curl up in front, or sweep across the back—a Pierre transformation solves these problems like a dream.

• Robert, that Hair-dresser Who Makes You Beautiful, has a silly but engaging perfume gadget at the little perfume bar in his shop at Six-Seventy-Five Fifth Avenue. Perfume is blended especially for you, then put up in a bottle that looks precisely like a champagne glass. Also at Robert's is a new vanity known as the Compact Vanity Case, which is something well worth examining while you are having your hair done. This case is a chic, slim oblong miraculously containing compartments for loose powder, rouge, lip-salve, comb, a change purse, and a dozen cigarettes.

• The new Maisonette Russe is not the only Russian motif in the St. Regis. Mars, a hair-dresser with a clientele whose devotion amounts almost to a cult, has established his convenient new headquarters in an attractive corner of the St. Regis, and he and all his staff are done up in Russian regalia. It all looks very gay, and the festive spirit undoubtedly has something to do with the skill and personal concern with which your personal coiffure problems are treated.



HERE'S KNOX

"Puttin' on the Dog"

• WE'VE GONE TO THE DOGS for this newest inspiration in classic felt hats. It's trimmed to match your pup, with a kennel full of variations—terriers, police dogs, scotties, dachshunds, pekingese, spaniels. Hat with leash band and dogs, \$7.50. A very swish accessory is the lapel fob with tiny dogs to match, on brown or black leash. \$1.00.



KNOX the HATTER

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How to order Vogue Patterns by mail

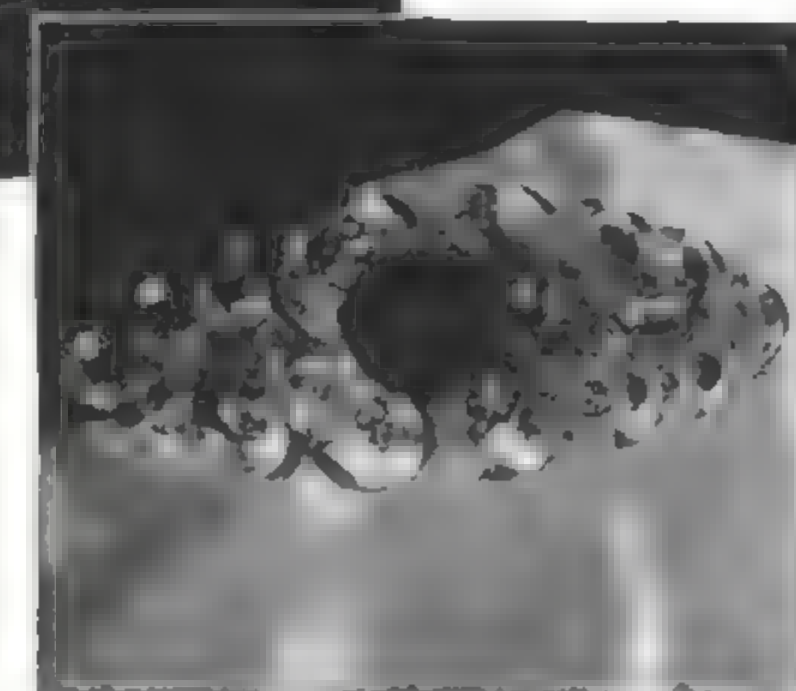
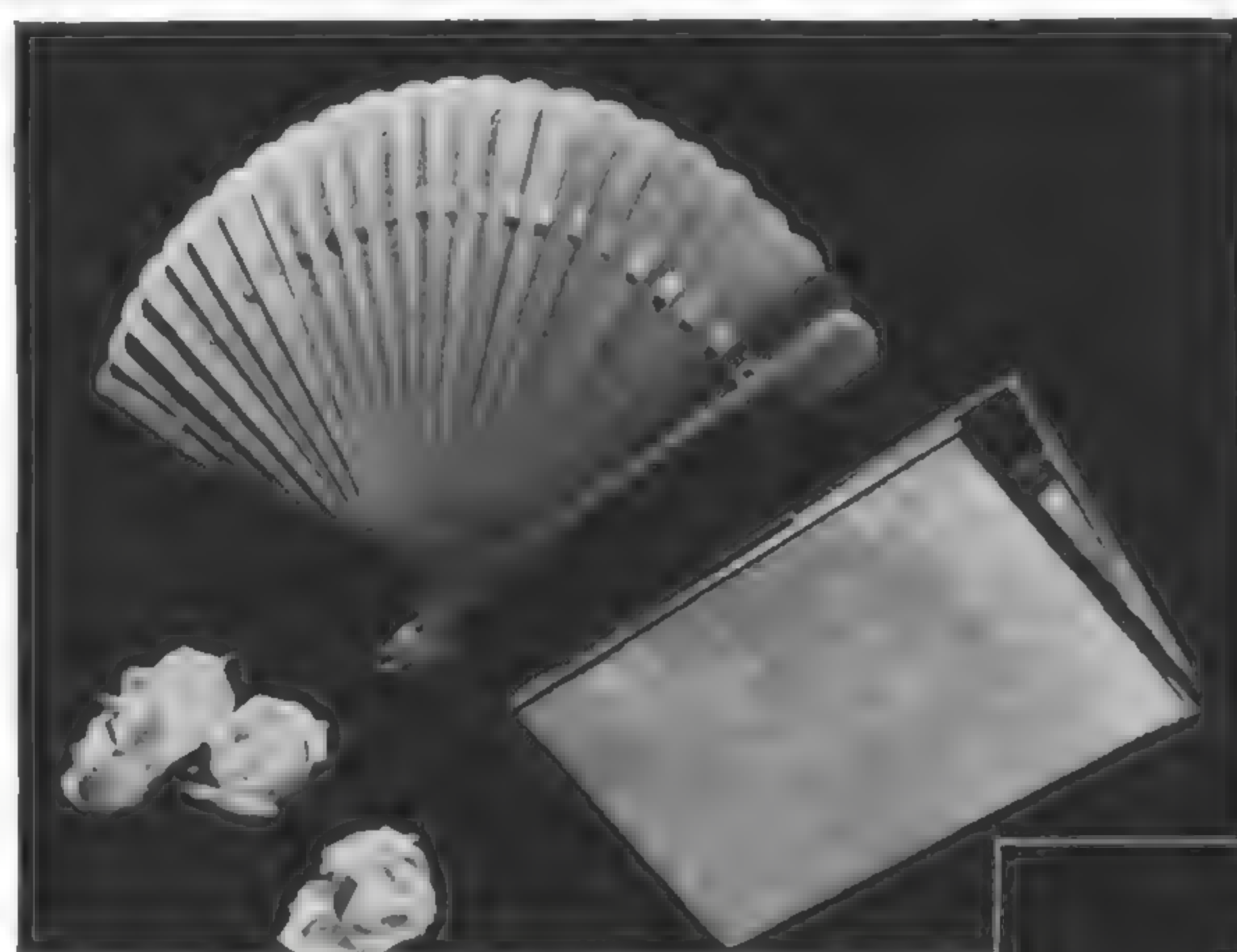
Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 360 Adelaide Street, W., Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

406	\$2.00	S-3849	\$1.00
407	2.00	718230
408	2.00	719365
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720575		



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• Unfortunately lovely gifts like these must be paid for in cold cash . . . and the more lavish your spirit, the more you want extra money for Christmas giving. . . . Vogue has a plan for you—not a savings plan but an *earning* plan. Between now and Christmas you can pile up a nice little cash reserve that will stand you in good stead when the January bills come in. . . . Does it sound interesting? Then send us a note right now and we'll tell you the whole story.

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Charm lies inherent, but often dormant, in every living soul. It is rhythm that originates when the spark of beauty is struck, and ripples outward in everything one does and says and thinks. It is the unconscious faculty of stirring an emotion in others. It is the release of one's powers and the becoming of one's self.

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In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Through her personalized training by correspondence, Margery Wilson makes tangible for you the elusive elements of Charm and gives you social ease, charming manners, finish, grace—the smart point of view.

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The Evening Perfume

... a perfume as new, as beguiling, as the music you will dance to tonight... a perfume that intensifies your charm. Expect magic moments... wear Vogue!

RICHARD HUDNUT
NEW YORK · PARIS



FINGER EXERCISES



A crocheted blouse to wear with a tweed skirt or a tailored suit. To make it, all you need is a crochet-hook and Spool Cotton. Altman has the cotton as well as the knitted Highlander's cap

Make this crocheted blouse, amusingly fastened, of Lilly Mills Frost Tone Cotton from Sara Hadley. The blouse is designed by Priscilla Spaulding. The hat is from Howard Hodge

Two-piece dress and beret of Bernat yarn from Macy's. Directions for the dress and blouses may be had from shops mentioned; or send a stamped, addressed envelope to Vogue for them



NYHOLM



TRADITION IN THE HANDS OF A HIGHLANDER

TWEED HUNT

I SAILED for Scotland with a mission: to search that country for tweeds and tartans, in the lighter weights beloved by Americans. I wanted to watch the weavers at work, to see the crofters of the Western Isles, and to discover how the traditional beauty of plaids is achieved.

The open sesame of this unknown world was a letter of introduction to Miss Jean Bruce, secretary and head of the Highland Home Industries, a strictly non-commercial organization existing solely for the benefit of the crofters. Under Miss Bruce's direction, the Highland Home Industries now control most of the hand-loomed in the country.

On reaching Edinburgh, I presented my letter to Miss Bruce, and she lent a sympathetic ear to the problems that I laid before her. At first, it seemed that I was asking for the impossible: hand-loomed cloth had never been made in the light weights that I wanted. For fifteen years, Miss Bruce told me, she had been trying to achieve this very thing, without success.

The Highlanders, she told me, will not be hurried. The very soft wool needed for spinning the extra-fine yarn must be carded by hand, after which it is sent to a crofter to be spun, and finally handed over to a weaver—a weaver, moreover, who would strongly object to the new weight. By subtle methods of approach, his native distrust of innovations would have to be overcome, and a fervid enthusiasm for achieving the seemingly impossible be implanted in his soul. It was quite likely that the wool would have to be sent to the school of weaving in Skye, where most of the experimenting is done. After the weaving, several days would be required for shrinking and finishing the samples. Three weeks must pass before I could see any results.

After nearly a month, the samples came—quite unsatisfactory in every way. Undaunted, Miss Bruce and I got to work on the next set, and, since nothing was to be gained by remaining in Edinburgh, I packed up and went in search of Scotland and the fascination of the Western Isles—Staffa, Iona, Skye. (Continued on page 112)

Charbert's Call to Arms

Completely devastating is the gardenia scent in this perfume, lipstick, and powder compact—precisely packed in a little ivory drum. The set itself comes in black, ivory, and white. Street Floor

3.50

Lord & Taylor

ECHO SCARFS TALK of style—beauty—quality—color

"I am a lovely, soft, imported all wool scarf with angora—warmth without weight. You can buy me in gorgeous colors at the leading stores for about \$3.50."

"I am the newest ECHO-AZURE scarf. My name is 'Heavenly' and I am a sheer necessity at \$3.50. Why not buy ECHO scarfs for Christmas gifts—\$2.00 to \$25.00 each."

Look for the Echo label

EDGAR C. HYMAN CO., 485 Fifth Ave., New York City

TWEED HUNT

(CONTINUED FROM PAGE 111)

Time is of no importance in the Western Isles: when work is done, then it is time to play. And when the Highlander plays, he does it whole-heartedly, with plenty of singing, piping, and dancing. I went to one of these parties—a Highland *ceilidh*, or *waulking* of the cloth, which is the time-honoured custom of shrinking the cloth.

The housewife who has woven the tweed needs help to shrink it, so she calls on her friends and neighbours to lend a hand. The ceremony begins in hearty earnest with the eight women who will do the *waulking*, seating themselves, four on each side, at the long *waulking* board. If a piper is near, he plays a preliminary skirl.

The housewife lays the wet cloth, the ends of which have been previously sewed together, in an unbroken oval along the table. Each woman grabs the portion in front of her, and, with elbows overlapping, pounds the cloth up and down to the rhythm of the music. The best singers sit at the head of the table, and the first line of the song is chanted by the leader, the next by the chorus. After the correct number of beats, each woman loosens her hold and passes her portion on to the next person—in perfect rhythm to the age-old Gaelic songs.

As excitement and tempo quicken, a spell of real witchery holds the room—a spell which is broken at intervals, when the weaver must measure the cloth and decide how many more songs it will take to shrink the extra inches. During the intervals, guests and *waulkers* avail themselves of the cheer which abounds at these gatherings: groaning boards covered with plates of bannocks and oat-cakes, jugs of creamy milk, marmalade, and freshly churned butter, drams to warm the cockles of the heart. When the *waulking* is finally and reluctantly terminated, the company will go on for hours dancing rounds and reels, singing impromptu songs, and bringing in the dawn with incredible heartiness.

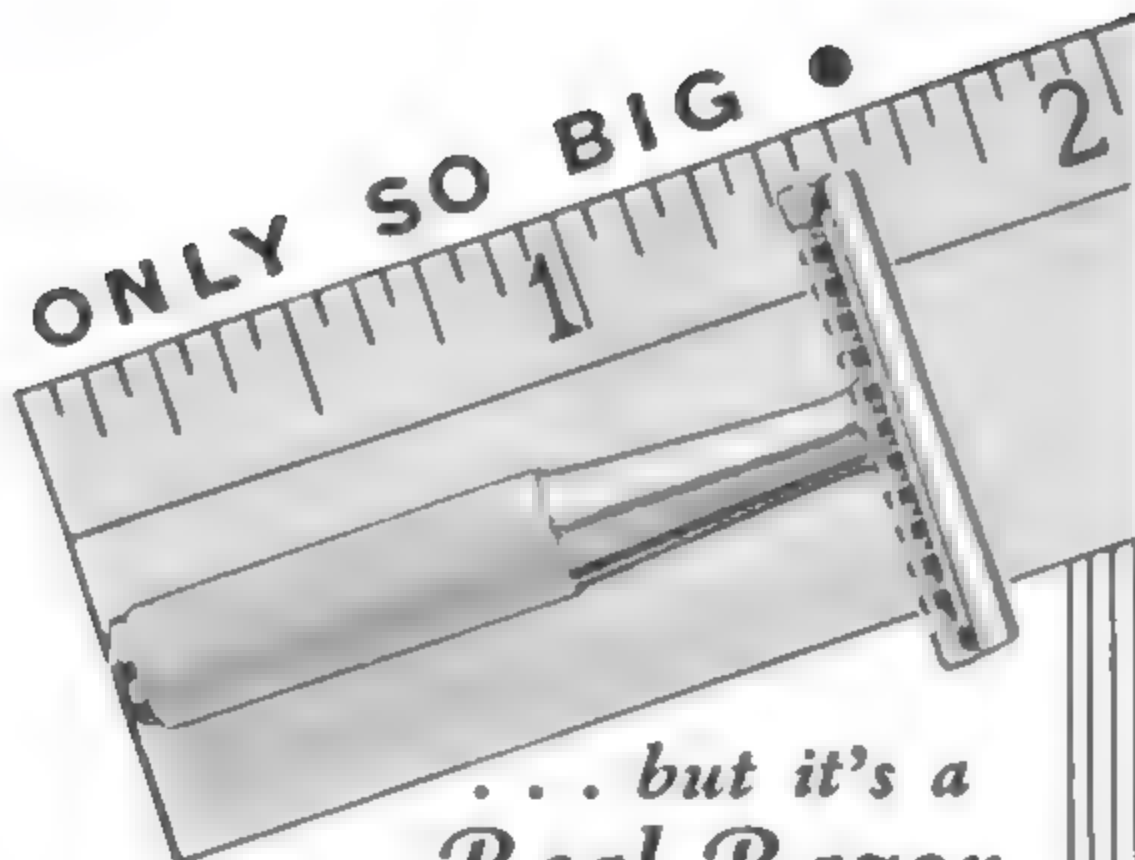
Back in Edinburgh, after three weeks of wandering, I found that one of the new samples of tweed was exactly right. The weight was correct, and not a jot of the character of Highland cloth had been sacrificed.

Miss Bruce and I immediately began ordering the colours and designs that I had previously decided on. Only vegetable dyes are used by the Industries, and I was immensely pleased with a beautiful coppery tan colour, called *crotul* in the Gaelic (crottle to us), which is obtained by scraping yellow lichen off rocks and boiling it. A delicious green is made from heather buds; a yellow, like gorse, from onion-skins and peat soot; blue from indigo. Every type of verdure is used for dyeing in the Highlands: shoots of the green alder, iris-roots, bracken, and green cresses.

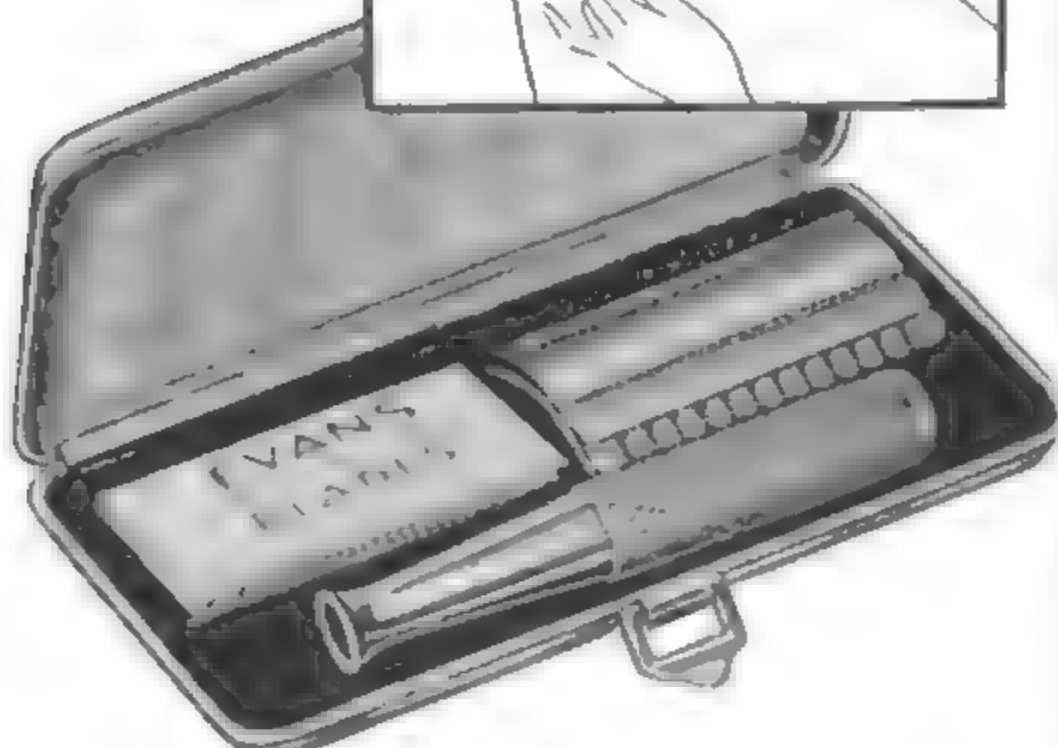
Colours of undyed wool also played an important part in my selection. Natural black sheep, the colour of peat; *moorit*, a mixture of black sheep wool and the natural light brown sheep wool; faun, the perfect beige, obtained by mixing black sheep with white sheep wool.

And now my task was done. Miss Bruce and I sent a prayer to Heaven that no hitch would hold up the final making of the tweed; that the pipers at the *waulkings* would play their most inspired tunes; that rheumatism would not cramp the willing arms of the *waulkers*. The prayer was answered. After fifteen years of experiment, lighter weight tweed has at last been achieved.

GWENYTH WAUGH



... but it's a
Real Razor



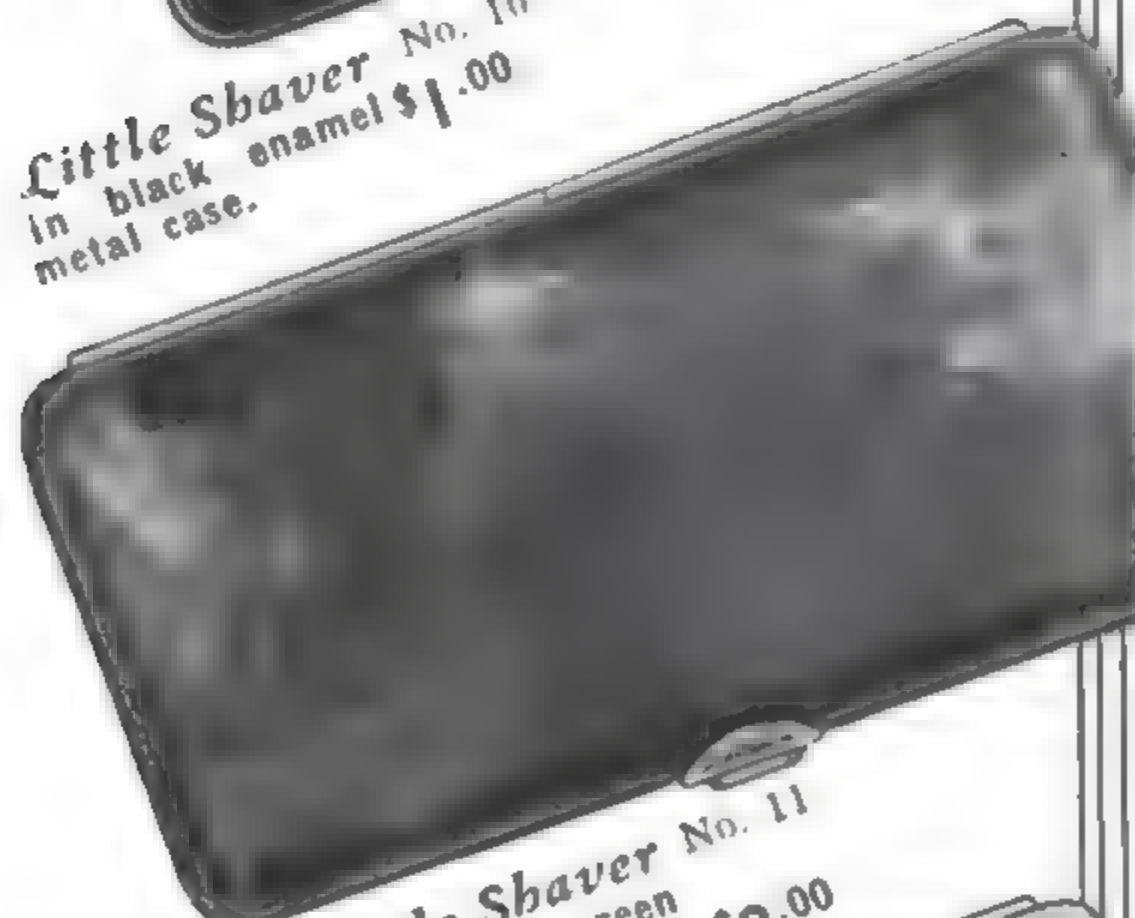
Little Shaver

by EVANS

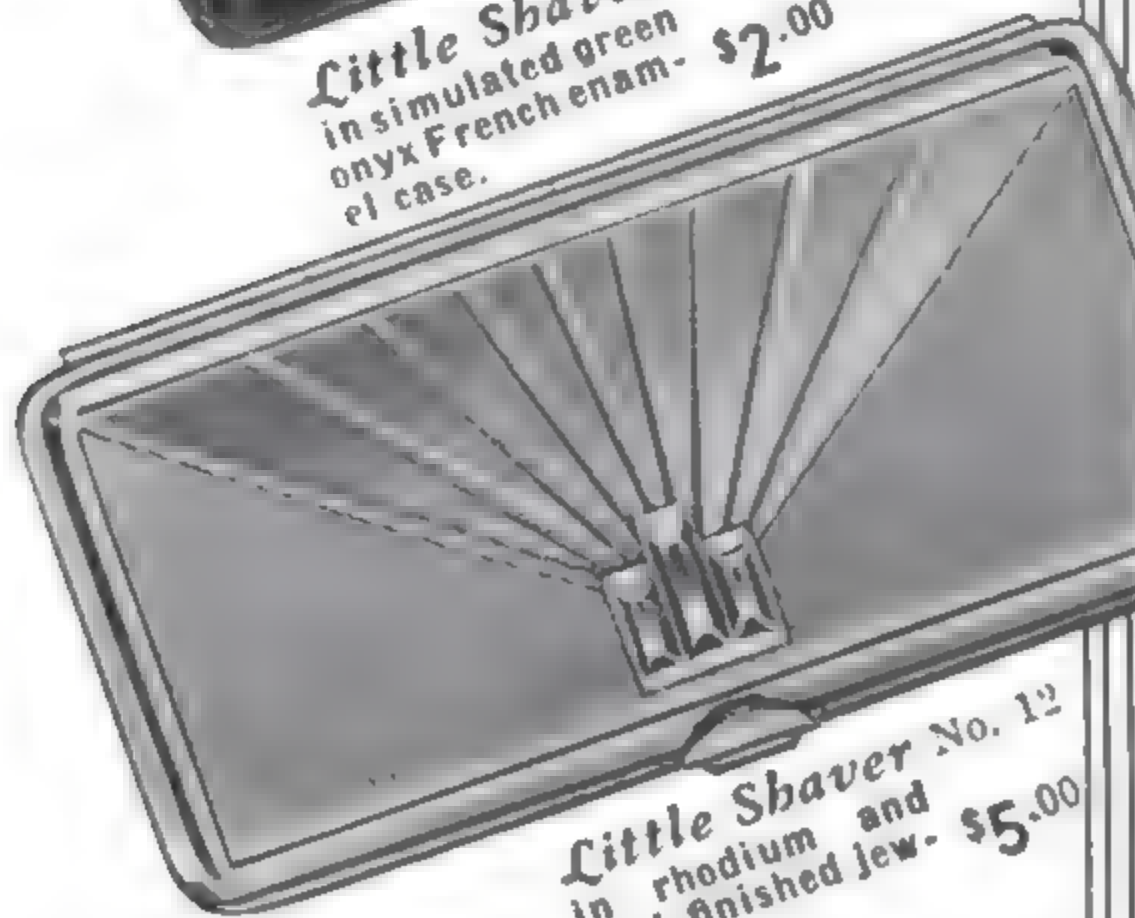
Shaves every curve and hollow smoothly, quickly, easily; using either hand. Removes unwanted hair without scraping or scratching. Every Little Shaver, made of non-tarnishing chromium or gold-finished metal, smartly packaged in diminutive velvet-lined, permanent metal case with three surgical steel blades.



Little Shaver No. 10
In black enamel
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Little Shaver No. 11
In simulated green
onyx French enamel
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In rhodium and
gold-finished jew-
elled case.

The smarter shops are featuring Little Shaver. If not at your dealer's, send us his name with your remittance and we will see that you are supplied.

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Zipper Travel Kit
\$4.00



Genuine leather case, satin lined.
Famous La Cross cutlery.

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All sets
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SARTHE FITS ANY GLASS

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DETROIT McBryde Boot Shop	ST. PAUL Blodgett's, Inc.

RUSSIA OPENS THE DOOR

(CONTINUED FROM PAGE 101)

Not far away are to be seen two cars of the Czar's private train in which he signed his abdication, while returning from the Front in 1917. In one car is the saloon with the table at which he signed, and, in the other, the Czarina's two compartments with clothes and personal belongings. But these, unlike their rooms at Tsarskoye Selo, do not seem so personal, only very interesting to look upon.

Since there has been rain for three days, the flying field is too wet, they tell me, for planes to take off, so I am forced to leave by train (decidedly not the way to travel in Russia) to-night for Tallinn, in Esthonia, and take the plane there to Berlin to-morrow morning. By air, it's an hour's flight, but by train it will take all night.

The one and only *wagon-lit* on this train ought to be in a museum. It is draped with green rep. The Soviet officer in the compartment travelling with me has been eating his supper of bread and hard-boiled eggs. I shall now start mine, brought from the Astoria Hotel—as there is no restaurant car. The old attendant at the end of the car brings me *chi* (tea), and I give him one of my sandwiches. I also offer one to the officer, but he refuses. Later, he accepts. Then he digs down into his bag and out comes a cake, which he forces on me. It is a sort of jelly roll filled with a very highly seasoned cabbage

mixture, quite good, but I can't eat all of it and wait for a discreet moment to throw it away.

We arrive at the frontier. I wonder if it will take as long to get out of the country as it did to get in. Also, I wonder if the customs will find my undeveloped films, which are not allowed to be taken out of the country.

The officers have been through my things with a fine-tooth comb—two of them taking half an hour. There was nothing they did not open. But they never found the films, because they didn't go into my pockets. Then they went all over the compartment undoing the beds, feeling behind the curtains at the window, opening the drop wash-stand, and feeling over the walls—for the Crown Jewels, I suppose.

And now that I am out and no longer fear my diary being confiscated, what do I want to say? Only this: that every one should see Russia today, because it is quite different from what the contradictory and sometimes out-of-date literature on the subject leads one to believe. Because it is, indeed, a "Brave New World" suited only to youth without memories, that will, in twenty years, be sitting on the top of the world. But more especially, because it is a treasure-house of wonderful and beautiful things, never before now seen by the general public, where one may drink of beauty.



The new
MOCHA
is the
ARISTOCRAT
of Glove Leathers

• You have always known that Mocha was a quality leather! That it wears and wears and wears. Now a new way of tanning Mocha adds to its sterling wearing qualities a soft, velvety texture, delightfully pliable, that puts it in an entirely new class!

• The Unaco Mocha in "Tweeds" style is now to be had in those stores in your community to whom you look for the latest and the smartest in women's accessories.

• Quality in Unaco Mocha is obtained by *aging the skins. This packs the fibre of the leather and allows the sueding process (which accounts for the velvet-like surface) to be thoroughly done. "Tweeds" selling at \$3.00 will give double this value in service.

*The skins now being worked have been aged three years.

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The resulting combination is a line of clothing preferred by active participants in every winter sport. Despite its quality, "Slalom" is moderately priced.

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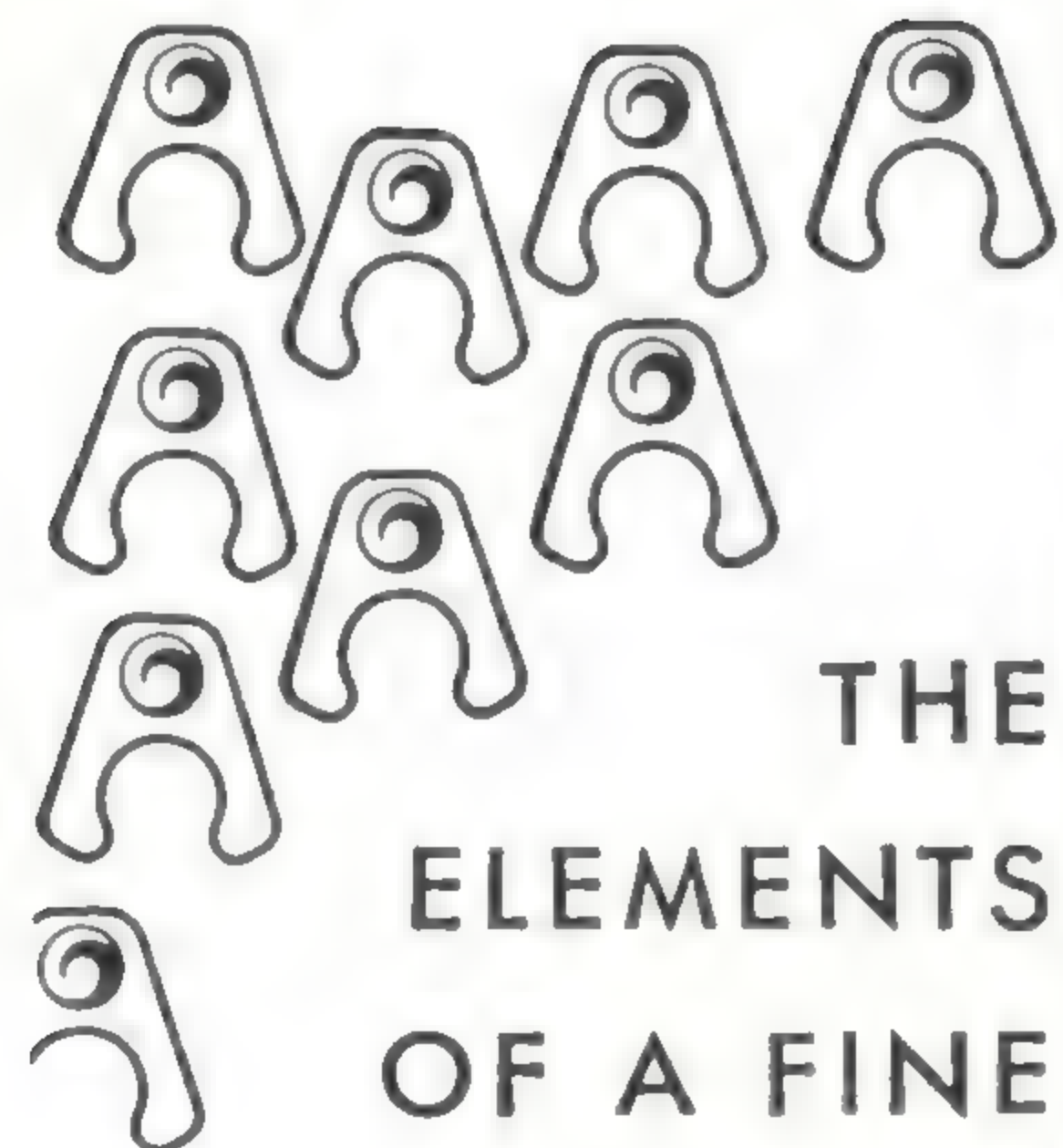
Look for the "Slalom" label in ski suits or separate garments for men and women.

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The advantage of a truly fine slide fastener lies in its elements. If you spread one side of a KWIK slide fastener to examine the individual elements, you can discover for yourself how carefully every corner has been rounded and how painstakingly every surface has been rubbed to a high polish. That is why KWIK assures a perfect closing but does not rasp fingers or snag delicate fabrics.

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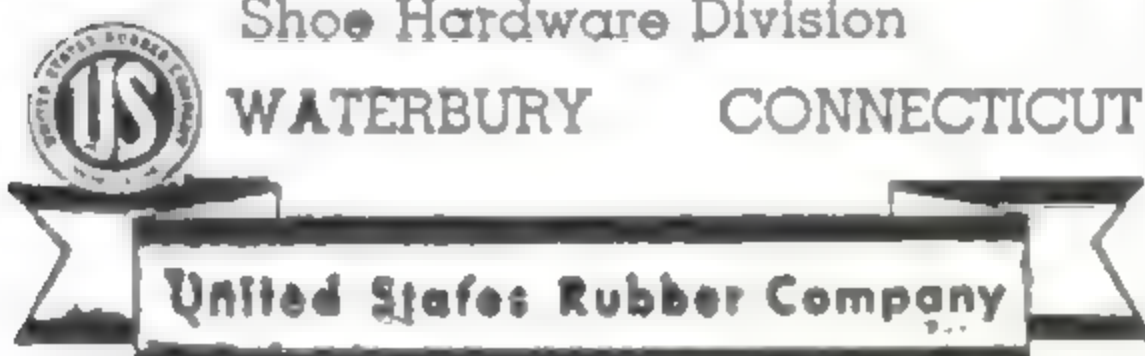
KWIK slide fasteners are available in correct sizes and weights for every type of closing from those on heavy luggage to those on children's clothes.

MANUFACTURED SINCE 1927

KWIK

SLIDE FASTENER

United States Rubber Products, Inc.
Shoe Hardware Division



STORMY WEATHER

HAVE you a skeleton in the closet? You'll probably say, smugly, that you haven't—simply because it hasn't happened to rain recently, and you haven't had to poke about in the darker recesses of the hall closet. If you did, the chances are you'd find a pretty motley array of wet-weather equipment; an elderly tweed coat, much shrunk in the sleeves; a yellow slicker as stiff as a board; some odd rubbers, no two alike, except that they're all uniformly cracked and down-trodden; and an enormous pair of rusty black arctics, each of which weighs ten or twelve pounds. This is all very well, for the country and the cold, cold snow; the tweed coat is probably very comfortable, over three or four heavy sweaters, the arctics are just the right size to go over three pairs of heavy socks, and you're very attached to them. But when you won't wear three, or even two, sweaters, and you can't wear heavy socks—when, in short, you want to look nice, and still be dry and warm—we suggest that you consider the modern things that are being done with rainy-day attire.

HEY! TAXI!

For town, when the gutters turn into boiling torrents and you can't get a taxi for love or money, there are high-cut opera Shuglovs that fit with expert smoothness; very slim and sleek they are, too, and as handsome as monk shoes. For town or country, look at the new Shuglovs, which live up to their name and are made on a regular shoe-last, of rubber that's as supple and comfortable as silk. (For the benefit of flat-heel addicts, we hasten to add that these come in three heel heights, of which one is flat enough to suit anybody.) If you're a slip of a girl, you might buy yourself a pair of children's rubbers, for the country or the campus; they're as sturdy as they look, with their round toes and their naïve lack of heels, and they come in black or that nice terra-cotta colour. For the evening, when you're dressed in your ultimate best, there are party boots that detract nothing from your *Grande Dame* mood—in fact, they add to it. One kind is of white rubber, trimmed with white fur; the other kind is of black velvet, with black fur; both are lined with white satin.

Englishwomen understand, and have always understood, how to dress for bad weather; with them, it isn't—and can't be—a question of pictorial perfection, but of actual utility. Because their weather-resisting clothes are practical and utilitarian, they are right; and because they are right, they're smart. Look, for instance, at the gabardine trench coat on page 70, and you'll see what we mean. You can't go wrong on a really good Harris tweed top-coat, raglan-sleeved, cut like a man's overcoat—and you can't possibly get wet in it, because it's impervious to rain. Voluminous capes, of dark rubber or heavy tweed, are excellent, especially if they have the proper shepherd's swing to them. In town, wear a thin, thin oilskin raincoat; or a white rubber coat, cut with the casual distinction that Fortnum and Mason has a knack of giving; or a dark plaid rubber coat, in a blue or green clan tartan, obtainable at Best's.



Here you can purchase Vogue's "Finds of the Fortnight"

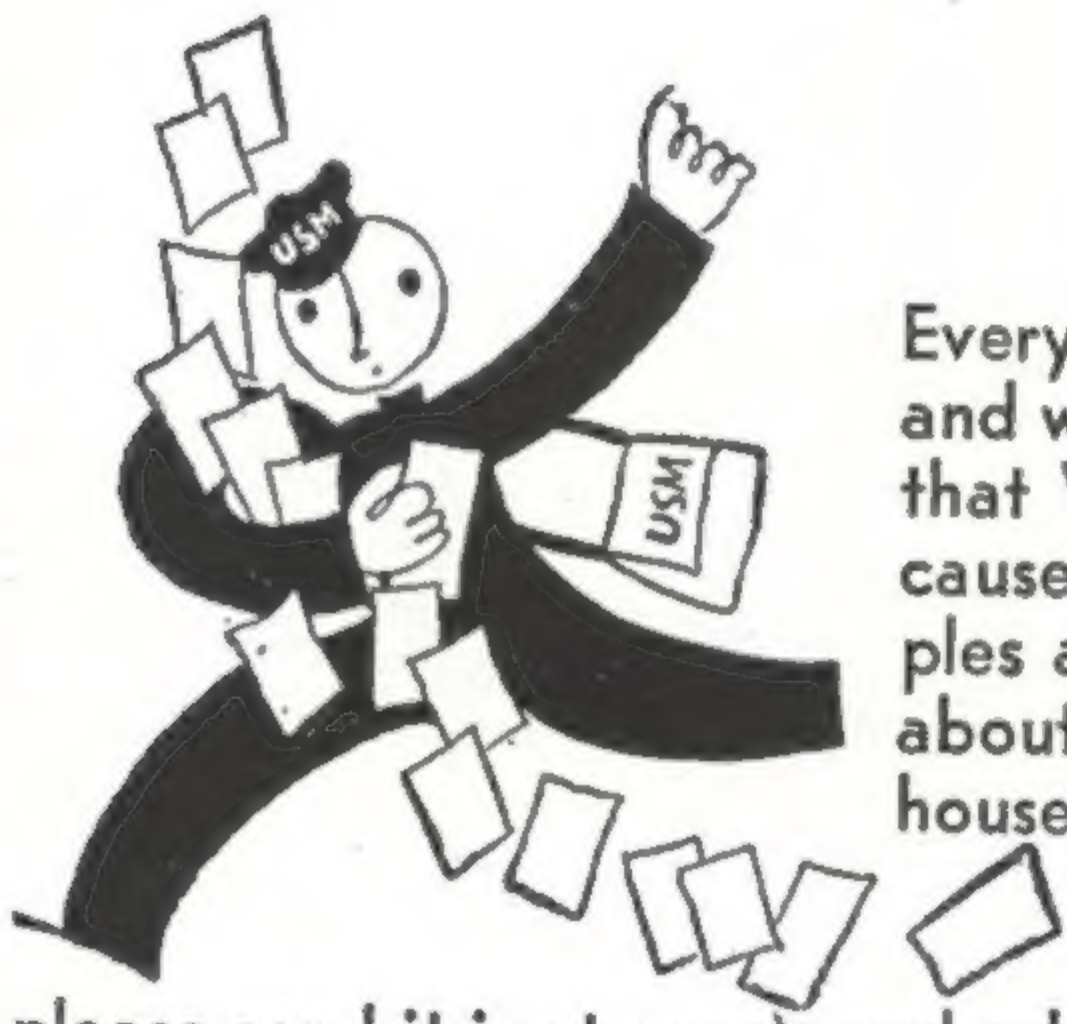
(Pages 68 and 69)

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| ALABAMA
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Eugene—H. Gordon & Co.
Portland—Meier & Frank Co. |
| CALIFORNIA
Fresno—Bruckner's
Los Angeles—J. W. Robinson Co.
San Francisco—City of Paris
Stockton—Levinson's Dress Shoppe | PENNSYLVANIA
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Hazleton—Wears, Inc.
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B. F. Dewees
Pittsburgh—The Rosenbaum Co.
Pottsville—Caster's
Scranton—The Heinz Store
Wilkes-Barre—The Isaac Long Store
York—Worth's |
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Chattanooga—Miller Bros. Co.
Knoxville—Miller's French Room
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in your shopping radius is listed here, tell Vogue what model you want and we will give you the nearest address where Vogue's "Finds of the Fortnight" can be found. Enclose a stamped, self-addressed envelope. Vogue, 420 Lexington Avenue, N. Y. C.

Beauty Booklets



Every woman who is interested in beauty—and what woman isn't!—will be glad to know that Vogue dedicates these columns to the cause of beauty. Newest booklets and samples are described, to help you learn more about the products of these leading beauty houses. Clip the coupon, list the numbers of the booklets or samples you want (where a remittance is indicated, please send it in stamps); and address the coupon to VOGUE READER SERVICE BUREAU, VOGUE, GREENWICH, CONN.

462. PRIMROSE HOUSE. You may have a generous sample of Primrose House Chiffon Powder free, wrapped up in an attractive black and silver Cellophane package. Specify which one of these seven shades you prefer: ivory, beige, natural, tan, brunette, rose petal, or dark. PRIMROSE HOUSE, 595 FIFTH AVENUE, NEW YORK.

463. ELIZABETH ARDEN. "The Quest of the Beautiful" is the name of a new booklet that tells all about the Arden preparations, with helpful suggestions on how to give yourself treatments at home, even describing Elizabeth Arden's home course in body culture. You may have a copy of this little book free. ELIZABETH ARDEN, 691 FIFTH AVENUE, NEW YORK.

464. CHANEL PERFUMES have an attractive booklet, all in black and white to match their perfume bottles. It's full of illustrations of Chanel preparations and includes a price list. CHANEL, INC., 35 WEST THIRTY-FOURTH STREET, NEW YORK.

465. MARIE EARLE. "Understanding Your Skin" explains how to use Marie Earle beauty preparations and contains a chart for correct make-up for individual face types. A copy will be sent to you, free. MARIE EARLE, 711 FIFTH AVENUE, NEW YORK.

466. DAGGETT AND RAMSDELL. "Perfect Aids to Beauty" is the name of an interesting little book that describes Daggett and Ramsdell's Perfect creams, lotions, etc., and tells you how to use them at home. You may have a copy of this booklet free. DAGGETT AND RAMSDELL, 2 PARK AVENUE, NEW YORK.

467. DOROTHY GRAY. "Your Lovely Skin" is a booklet of rules on how to give yourself the 1-2-3 Salon Facial and Make-up and suggests corrective treatments for skin faults. DOROTHY GRAY, 683 FIFTH AVENUE, NEW YORK.

468. GUERLAIN have a charmingly illustrated booklet presenting their many beauty products. You may have a copy of this free, on request. GUERLAIN, INC., 578 MADISON AVENUE, NEW YORK.

469. HELENA RUBINSTEIN's booklet, "Beauty in the Making," describes her preparations and suggests special treatments for your own type of skin. You may have a copy on request, free. HELENA RUBINSTEIN, 8 EAST FIFTY-SEVENTH STREET, NEW YORK.

470. PARKER HERBEX's booklet, "Hair Hygiene," discusses this important subject in a frank and helpful way, with suggestions for the care of children's hair, as well as men's and women's. You may have a copy of this booklet, free. PARKER HERBEX STUDIO, 607 FIFTH AVENUE, NEW YORK.

471. LUCIEN LELONG describes his perfumes in a little booklet that is a convenient guide to his famous creations.

You'll probably learn about some that you'll want to use. Free, on request. LUCIEN LELONG, 610 FIFTH AVENUE, NEW YORK.

472. PROPHYLACTIC's New Complexion Brush is described in a little book that also tells how to use it to achieve a radiant complexion. PROPHYLACTIC BRUSH COMPANY, FLORENCE, MASS.

473. MARTINE HAUBRET. These natural herb products are described in a free booklet that also tells how to give your skin the benefit of them, at home. MARTINE HAUBRET PRODUCTS, INC., 131 EAST TWENTY-THIRD STREET, NEW YORK.

474. PEGGY SAGE tells how to "Brush up on Charm" in her free booklet, that includes fashions in nail polish for fingers and toes and beauty treatments for the hands. PEGGY SAGE, 50 EAST FIFTY-SEVENTH STREET, NEW YORK.

475. MAX FACTOR. "The New Art of Society Make-up" is a booklet full of information and pictures of Max Factor Make-up for every-day use. The booklet includes suggestions for colour harmony in make-up and tells what colours many of the moving-picture stars use. Free. SALES BUILDERS, INC., 820 W. TENTH STREET, LOS ANGELES, CAL.

476. THERMO-ROLLERS, one model for figure moulding and one for facial treatments, are described in a new book called "Dedicated to You—and Beauty." You may have a copy free. THERMO-ROLLER CORP., 103 PARK AVENUE, NEW YORK.

477. DRESKIN, Campana's liquid skin freshener and cleanser, in a generous, travel size, will be sent to you free, on request. CAMPANA'S ITALIAN BALM, BATAVIA, ILL.

478. LENTHERIC. You may have a free illustrated booklet, "The Silent Messenger," describing "Daytime Fragrance," Bouquet Lentheric, and its uses as a perfume, stimulant, freshener, and bath luxury. Lentheric Salon, 761 Fifth Avenue, New York.

479. DRENE, Soapless Shampoo. This new shampoo, developed by Procter and Gamble, is described in an interesting little illustrated folder. You may have a copy free. PROCTER AND GAMBLE, GWYNNE BLDG., CINCINNATI, OHIO.

480. DEVON MILK PRE-FACIAL and how to use it is described in a new illustrated folder, "Prelude to Loveliness." Treatments for dry, natural, and oily skins are included. LONDON HOUSE, LTD., 411 FIFTH AVENUE, NEW YORK.

481. COLONIAL DAMES have two informative little books that you may have, free. One tells all about the Colonial Dames preparations and history, the other tells about the new All-Purpose Vitamin-D Cream. COLONIAL DAMES, INC., 4652 HOLLYWOOD BLVD., HOLLYWOOD, CAL.

(As the supply of many of these booklets is limited, we cannot guarantee to fill inquiries received later than two months after appearance of the announcement.)

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SOCIETY

(CONTINUED FROM PAGE 29)

WEDDINGS

CORONADO

Hardy-Peterson—On September 12, in Coronado, California, Mr. Jack Wagner Hardy, son of the late Lillburn Mansfield Hardy and Mrs. Hardy, of Los Angeles, California, and Miss Mary Arvilla Peterson, daughter of Mr. and Mrs. Joseph Harold Peterson, of Coronado.

DULUTH

Welles-Griggs—On September 14, Mr. George William Welles, junior, son of Mr. and Mrs. George William Welles, and Miss Leslie Elizabeth Griggs, daughter of Mr. and Mrs. Richard Leslie Griggs.

ELIZABETH

Canaday-Hoover—On September 19, Mr. John Edwin Canaday, of New Orleans, Louisiana, son of Mr. and Mrs. Franklin Canaday, of San Antonio, Texas, and Miss Katherine Sarah Hoover, daughter of Dr. Alden Robbins Hoover and Mrs. Hoover.

LYNCHBURG, VIRGINIA

Loving-Faulkner—On October 5, Mr. Lunsford Lomax Loving, son of Mr. Clarence G. Loving, and Miss Rosalie Saunders Faulkner, daughter of Mr. John Adams Faulkner.

MAYSVILLE, KENTUCKY

Morris-Taylor—On October 19, in the First Christian Church, Maysville, Mr. Winston Sherwood Morris, son of Mr. and Mrs. Robert Lee Morris, of Texarkana, Texas, and Miss Elizabeth Jewell Taylor, daughter of Dr. Arvid O. Taylor and Mrs. Taylor, of Maysville.

MEMPHIS

Prest-Metcalf—On October 5, Mr. Robert Rush Prest, junior, son of Mr. and Mrs. Robert Rush Prest, and Miss Louise Park Metcalf, daughter of Mr. William Park Metcalf.

NEW HAVEN

Peck-Horner—On September 14, in Trinity Church, Mr. Charles Ray Peck, of Washington, D. C., and Miss Helen Nellson Horner, daughter of Mr. and Mrs. Leonard Sherman Horner, of New Haven, Connecticut.

Prince-Minor—On October 5, Mr. Gregory Smith Prince, son of Mr. Sidney Rhodes Prince, of Washington, D. C., and Mobile, Alabama, and Miss Margaret Eastman Minor, daughter of Mr. Edward Eastman Minor, of "Ridgedale Farm," Mount Carmel, Connecticut.

PHILADELPHIA

Baird-Hutchinson—On October 2, Mr. Charles H. Baird, son of the late Mr. and Mrs. William J. Baird, and Miss Frances Stotesbury Hutchinson, daughter of Mr. and Mrs. Sydney Emlen Hutchinson.

Bohlen-Thayer—On August 29, in the Church of the Good Shepherd, Rosemont, Pennsylvania, Mr. Charles Eustis Bohlen, son of Mr. and Mrs. Charles Bohlen, of Philadelphia, Pennsylvania, and Miss Avis Howard Thayer, daughter of Mrs. George Chapman Thayer, of "Kyneton," Villa Nova, Pennsylvania.

Harrison-McDowell—On August 9, Mr. John Long Harrison, of Berlin, Maryland, and Miss Eleanor Downing McDowell, daughter of Mr. and Mrs. Samuel McDowell, of Ardmore, Pennsylvania.

Henderson-Geyelin—On October 10, in Saint Paul's Church, Knightsbridge, London, England, Mr. David Hope Henderson, son of the Hon. Philip Henderson and Mrs. Henderson, of London, England, and Miss Alice Rawle Geyelin, daughter of Mr. Antony Laussat Geyelin, of "Hardwicke," Villa Nova, Pennsylvania.

Leiper-Royle—On August 24, Mr. John Ashhurst Leiper, son of Commander Edwards F. Leiper, U.S.N., and Mrs. Leiper, of "Glen Elm," Arcola, Pennsylvania, and Mrs. Hannah Shelly Royle, daughter of Mrs. Franklin E. Shelly, of Wyncote, Pennsylvania.

Levering-du Pont—On October 23, Mr. J. P. Wade Levering, son of Mr. and Mrs. Ernest D. Levering, of "Windwilde," Ruxton, Maryland, and Miss Marie E. du Pont, daughter of Mr. and Mrs. Archibald M. L. du Pont, of Montecanal, Delaware.

Page-Dalley—On August 3, in Saint Anne's Church, Kennebunkport, Maine, Mr. Edward Page, junior, son of Mr. and Mrs. Edward Page, of West Newton, Massachusetts, and Miss Teresita Bartol Dalley, daughter of Mrs. F. Bartol Dalley, of Haverford, Pennsylvania.

Poth-Hansell—On August 30, in Grace Church, New York, Mr. Harry A. Poth, son of the late Harry A. Poth and Mrs. Poth, of Philadelphia, Pennsylvania, and Miss Wayne Hansell, daughter of Mr. Howard Forde Hansell, junior, of New York and Philadelphia.

(Continued on page 116)

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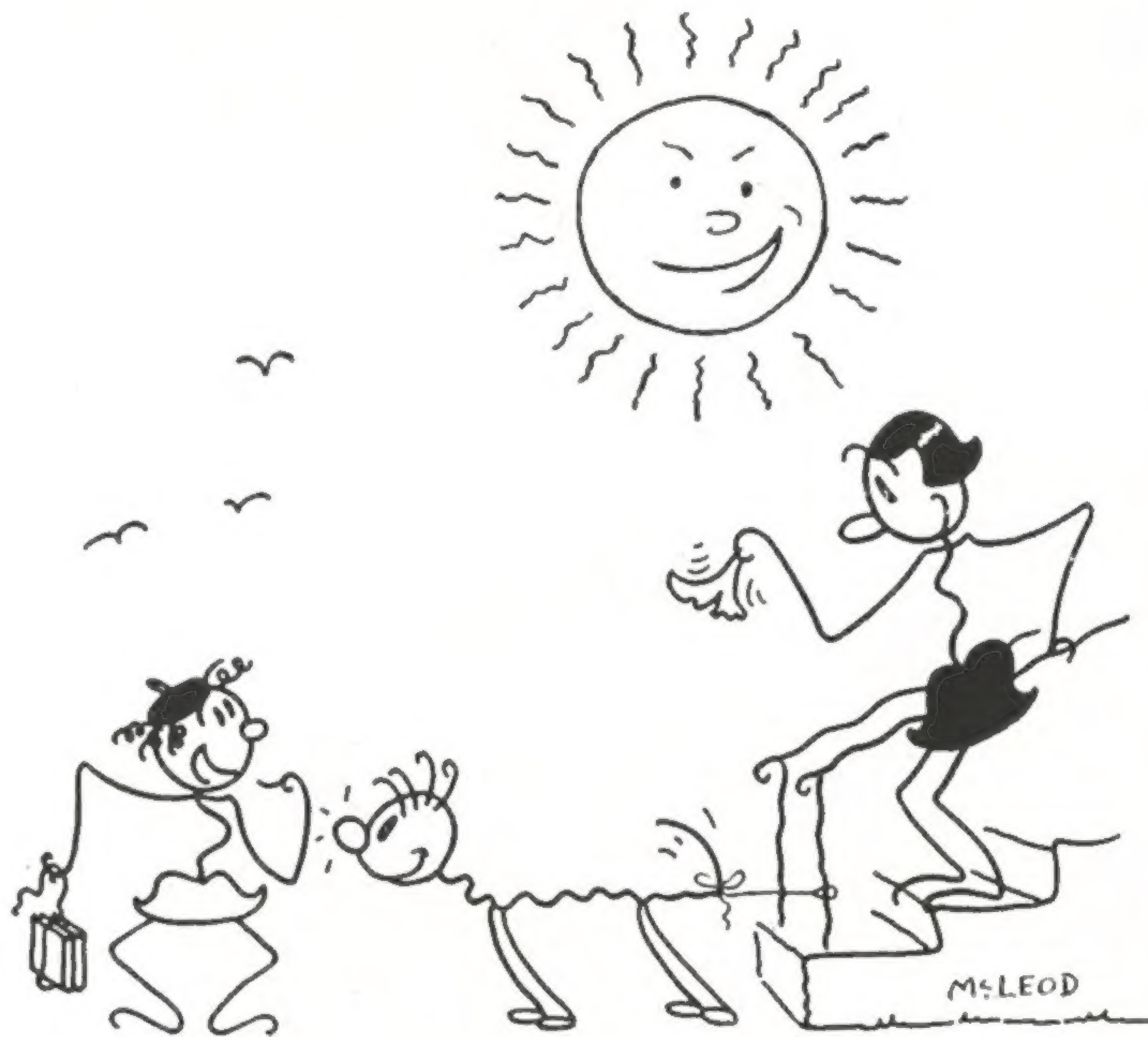
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AND WHEN I COME HOME FROM SCHOOL,
MOTHER, I WANT SOME DOLE
HAWAIIAN PINEAPPLE JUICE.



SOCIETY

(CONTINUED FROM PAGE 115)

WEDDINGS

Rankin-Hancock—On September 20, Mr. Harley Lester Rankin, son of Mr. and Mrs. John Henry Rankin, of Pekin, Illinois, and Miss Anna Binney Hancock, daughter of Mr. and Mrs. James Hancock, of "The Poplars," St. Davids, Pennsylvania.

Sinkler-Tilden—On October 2, in Saint Thomas Church, Whitmarsh, Pennsylvania, Mr. Deas Sinkler, son of the late S. Deas Sinkler and Mrs. Sinkler, of Ithan, Pennsylvania, and Miss Cornelia Sibley Tilden, daughter of Mr. and Mrs. Marmaduke Tilden, of Blue Bell, Pennsylvania.

Tyson-Kurtz—On October 16, in Saint Paul's Church, Chestnut Hill, Pennsylvania, Mr. Charles Roebing Tyson, son of Mr. and Mrs. Carroll Sargent Tyson, junior, of Chestnut Hill, and Miss Barbara Kurtz, daughter of Mr. and Mrs. William Fulton Kurtz, of Germantown, Pennsylvania.

Whitman-Peace—On October 12, in the Abington Presbyterian Church, Mr. Ezra Bailey Whitman, junior, son of Mr. and Mrs. Ezra Bailey Whitman, of Baltimore, Maryland, and Miss Natalie Vincent Peace, daughter of Mr. and Mrs. William S. Peace, of "Shangarry," Rydal, Pennsylvania.

READING

Laubach-Goodman—On August 16, Mr. C. David Laubach, son of Mr. and Mrs. Stanley Laubach, of Wyomissing Hills, Pennsylvania, and Miss Frances Goodman, daughter of Mr. and Mrs. William A. Goodman, of Wyomissing.

SAINT LOUIS

Niedringhaus - Switzler—On October 2, Mr. Lee I. Niedringhaus, son of Mrs. Helen Johnson Niedringhaus, and Miss Jane Switzler, daughter of Mr. and Mrs. Royall H. Switzler.

Semple-Van Patten—On August 14, in the Trinity Protestant Episcopal Church, Cambridge, Maryland, Mr. Hugh Ferriss Semple, of Saint Louis, Missouri, and Miss Helene Eugenia Van Patten, daughter of Mr. and Mrs. Frederick Eugene Van Patten, of Wellsville, New York.

SANTA BARBARA

Bates-Ford—On October 14, Mr. Hervey Bates, third, of Indianapolis, Indiana, and Miss Kathryn L. Ford, daughter of Mrs. J. Leonard Ford, of Boston, Massachusetts, and Santa Barbara, California.

SARASOTA

Reinecke-Burket—On September 24, in the Church of the Redeemer, Sarasota, Florida, Mr. Maurice Conrad Reinecke, of New York, son of Mrs. Fred Reinecke, of Madisonville, Kentucky, and Miss Harriet Burket, daughter of Mr. and Mrs. John Franklin Burket, of Sarasota.

SAULT SAINT MARIE

Palmer-Rudell—On October 9, in Sault Sainte Marie, Michigan, Mr. Gardner Erwin Palmer, son of the late George P. Palmer and Mrs. Palmer, of Detroit, Michigan, and Miss Mildred Rudell, daughter of Mr. and Mrs. William Alexander Rudell.

SIOUX CITY

Benson-Cremin—On September 26, Mr. Harold Benson, son of Mr. and Mrs. Ira D. Benson, and Miss Frances Cremin, daughter of Dr. William J. S. Cremin and Mrs. Cremin.

SPOKANE

Cutler-Drumheller—On October 8, Mr. Stanley Cutler, of San Francisco, California, and Mrs. Katherine Corbin Drumheller, daughter of Mr. and Mrs. Austin Corbin, second.

TAMPA

McDonald - Cornelius—On September 21, Mr. Clifford McDonald, son of the late Robert McDonald and Mrs. McDonald, and Miss Georgie Cornelius, daughter of Judge G. H. Cornelius and Mrs. Cornelius.

WASHINGTON, D. C.

Wijkman-Wallace—On October 1, Mr. Per Wijkman, Commercial Counselor of the Swedish Legation, and Miss Ruth Wallace, daughter of the late Henry C. Wallace, former Secretary of Agriculture, and Mrs. Wallace.

WATERBURY, CONNECTICUT

Raub-Valentine—On October 12, Mr. Jonas Heartt Raub, son of Mr. and Mrs. William L. Raub, of Galesburg, Illinois, and Miss Elizabeth Valentine, daughter of Mr. and Mrs. William Valentine.

WINSTON-SALEM

Hill-O'Hanlon—On August 30, Mr. C. G. Hill, son of Mrs. Charles G. Hill, and Miss Nancy O'Hanlon, daughter of Mr. and Mrs. Edward W. O'Hanlon.

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VOGUE

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Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, and March 3, 1933, of Vogue, published semi-monthly at Greenwich, Connecticut, for October 1st, 1935. State of Connecticut, County of Fairfield: Before me, a Notary Public in and for the state and county aforesaid, personally appeared Francis L. Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of Vogue, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of Mar. 3, 1933, embodied in section 537 Postal Laws and Regulations, printed on the reverse of this form, to wit: 1—That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Condé Nast, Greenwich, Conn.; Editor, Edna Woolman Chase, Greenwich, Conn.; Business Manager, Francis L. Wurzburg, Greenwich, Conn.; 2—That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. 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Wurzburg, Business Manager. Sworn to and subscribed before me this 20th day of September, 1935. (Seal) Elizabeth B. Heidroth, Notary Public. My Commission expires February, 1937.



The children who will not come home from school

THERE is one good thing about the next war, if it comes—*everybody* will be in it.

And "in it" does not mean such tenuous participation as women knitting wristlets and men buying non-taxable bonds "until it hurts." It means going hungry, wasting away from disease, suffering unbelievably, dying horribly. Planes, and ships, and submarines, and artillery that can laugh at distance will see to that.

Whole cities of non-combatants will be wiped out. Children will leave for school and never return. People will die in the streets, in their offices, and their homes.

As they have in every other war, epidemics

will strike where troops congregate. But epidemics also will ravage cities demoralized by bombs containing not only explosives and gas, but *germs*.


All this will bring home to the stay-at-homes the true monstrosity and futility of war, and that will be a good thing. For that alone, probably, will make the great mass of people do what so far they have failed to do—rise in all their might and *refuse to allow another war!*

There's only one drawback to this lesson: that is, that most qualified experts agree that civilization cannot survive another war. The next "war to end wars" probably will end

civilization also. The time for us all to rise in our might is *now!*

What to do about it

Today with talk of another war heard everywhere, millions of Americans stand firm in their determination that the folly of 1914-1918 shall not occur again. WORLD PEACEWAYS is a non-profit organization for public enlightenment on international affairs. Your cooperation is needed to extend its campaign, of which this advertisement is a part, into every corner of the world. Send your contribution and inquiry today to WORLD PEACEWAYS, 103 Park Avenue, New York City.



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